

THE PRINCIPLES OF THE INTERNATIONAL PHONETIC ASSOCIATION

being
a description of the International Phonetic Alphabet
and the manner of using it, illustrated by texts in 51
languages

1949

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A SHORT HISTORY
OF THE
ASSOCIATION PHONÉTIQUE INTERNATIONALE

The *Association Phonétique Internationale* (in English, *International Phonetic Association*, in German, *Welllautschriftverein*) was inaugurated in 1886, under the title of *The Phonetic Teachers' Association*, by a small group of language teachers in France who had found phonetic theory and phonetic transcription of value in connexion with their work, and who wished to popularise the methods that they had found so useful. A journal entitled *Dts Fonètik Tîlcer* was started in May of that year, under the editorship of PAUL PASSY. It was a unique periodical, in that its contents were printed entirely in phonetic transcript.

At first the Association concerned itself mainly with phonetics as applied to the teaching of English, but the membership was international from the very start. (Incidentally, OTTO JESPERSEN became a member in June, 1886, WILHELM VIËTOR in July, 1886, HENRY SWEET and J. A. LUNDELL in September, 1886.) Soon a demand arose for phonetic texts in languages other than English, and for articles dealing with general phonetic problems. The first of these texts (French and German) were published in the May, 1887, issue of the journal, the title of which was then printed for the first time as *dhs fonètik tîlcer*.¹

The administration of the Association was at first left in the hands of a Committee of members resident in Paris. It became clear, however, after a short time, that it would be preferable to elect an International Council to look after the Association's affairs. The Committee was accordingly replaced by an International Council in 1888, and the policy and work of the Association have been guided by such a Council ever since.

During the first two years of the Association's activity a tentative system of phonetic transcription was employed by the editor. This gave place to another tentative scheme in January, 1888. During those years the Association had no particular policy in regard to transcription, and contributors to the journal used various systems in their articles. The idea of establishing a phonetic alphabet which should be applicable to all languages was first put forward by OTTO JESPERSEN in a letter to PAUL PASSY which was reproduced in *Dts Fonètik Tîlcer*, June, 1886. This idea was taken up with enthusiasm

¹ From September, 1887, to July, 1888, the title was printed as *ds fonètik tîlcer*, and from August to December, 1888, as *ds fonetik tîlcer*.

THE INTERNATIONAL PHONETIC ALPHABET

1. The alphabet of the *Association Phonétique Internationale* is an alphabet on romanian basis designed primarily to meet practical linguistic needs, such as putting on record the phonetic or phonemic structure of languages, furnishing learners of foreign languages with phonetic transcriptions to assist them in acquiring the pronunciation, and working out romanian orthographies for languages written in other systems or for languages hitherto unwritten. Numerous symbols and marks are also provided, by means of which many minute shades of sound may be represented, and which thus render the alphabet well suited for use in scientific investigations, e.g. in dialectology, in the historical study of languages, and in comparative philology.

2. The alphabet is intended particularly for writing connected texts. Consequently, in its construction attention has been paid not only to the appropriateness of each letter from a phonetic point of view, but also to the suitability of letters from the psychological and pedagogical angles and as regards typographical harmony, the needs of the printer and written forms.

3. The construction and use of the International Phonetic Alphabet are guided by the following principles :

(a) When two sounds occurring in a given language are employed for distinguishing one word from another, they should whenever possible be represented by two distinct letters without diacritical marks. Ordinary roman letters should be used as far as may be practicable, but recourse must be had to new letters when those of the roman alphabet are inadequate.

(b) When two sounds are so near together acoustically that there is no likelihood of their being employed in any language for distinguishing words, they should, as a rule, be represented by the same letter. Separate letters or diacritical marks may, however, be used to distinguish them in "narrow" transcriptions or in scientific investigations.

(c) The non-roman letters of the International Phonetic Alphabet have been designed as far as possible to harmonise well with the roman letters. The Association does not recognise makeshift letters ; it recognises only letters which have been carefully cut so as to be in harmony with the other letters. For instance, the Greek letters included in the International Alphabet are cut in roman adaptations. Thus, since the ordinary shape of the Greek letter β does not harmonise with roman type, in the International Phonetic Alphabet it is given the form β .

And of the two form of Greek theta, θ and ϑ , it has been necessary to choose the first (in vertical form), since the second cannot be made to harmonise with roman letters.

(d) It is not possible to dispense entirely with diacritical marks. The *Association Phonétique Internationale* recommends that their use be limited as far as possible to the following cases :

- (i) For denoting length, stress, and intonation (see §§ 31-36).
- (ii) In representing particular members of phonemes.
- (iii) When the introduction of a single diacritic obviates the necessity for designing a number of new letters (as, for instance, in the representation of nasalised vowels ; see § 30).
- (iv) For representing minute shades of sound in scientific investigations.

(e) In applying the alphabet to any particular language, regard should be had to two fundamental phonetic principles: the theory of "phonemes" and the theory of "cardinal sounds" and especially "cardinal vowels".

PHONEMES

4. The nature of a "phoneme" and the difference between a phoneme and a speech-sound may be illustrated by concrete examples, such as the following taken from various languages. The three k-sounds of the English words *keep*, *cart*, and *cool* can be heard to be different; one can also easily feel the differences in their manner of formation. Nevertheless, from the linguistic point of view they count as if they were one and the same. We write them phonetically with the same letter k, since nothing is to be gained by using separate letters for them. The same applies to the French k-sounds in *qui*, *car*, *cou*, which differ somewhat from the corresponding English ones. Similarly the sound η counts as being "a kind of n" in such languages as Italian, Spanish, Czech, Hungarian, where it occurs only before such consonants as k, g, or x—positions from which ordinary n is excluded. (In English and German, however, η is not "a variety of n"; n and η are separate phonemes, as is shown by the existence of such pairs of words as *sin* and *sing*.) The "clear l" used by many Southern English people before vowels (as in *leaf*, *look*) and the "dark l" used before consonants and finally (as in *field*, *feel*, *kettle*) likewise constitute a single phoneme. These varieties of l, being determined exclusively by their situation, count as if they were one and the same sound, and they are represented adequately by the single letter l. So also with the French ordinary l (as in *là*) and the "breathed" ł (used when such a word as *oncle* terminates a

sentence); the sounds are acoustically very different, but as their use is determined by their situation they constitute a single phoneme, and can be represented unambiguously by the letter *l*. The initial sounds of the Japanese words *hito*, *hata*, *Huzi*,¹ differ greatly from each other; the first resembles the German *ç* of *ich*, the second is an ordinary *h*, and the third is a "bi-labial" *f* (*ϕ*). The use of these sounds is, however, entirely conditioned by the following vowels; to a Japanese, *ç* is "the kind of *h*" he uses before *i*, while *ϕ* is the "kind of *h*" he uses before *u*; the three sounds belong therefore to a single phoneme and may be represented by the single letter *h*—as is, indeed, done in modern Japanese romanized orthography.

5. The grouping of vowel sounds into phonemes is illustrated by the following examples. In Danish there are several distinct members of the *a*-phoneme; in particular there is a fairly "forward" one in such a word as *sand* (*san'*) and a "backer" variety in a word like *sang* (*saŋ'*) when a velar consonant follows in the same syllable. In Russian there are many varieties of *a*; a "middle" one is used in *sat* (*caŋ*), a very forward one in *pjatj* (*пять*), a very back one in the first syllable of *palka* (*палка*), a somewhat "centralised" one in the second syllable of *xara'fo* (*хорошо*), and a completely central one (*ə*) in the first syllable of the same word. But they all count linguistically as if they were the same sound; they belong to the same phoneme, and may be represented unambiguously in phonetic transcription by the same letter *a*. In writing Pekingese romanically the letter *e* may be used to represent sounds of the *Λ* or *ə*-types as well as sounds of the *e*-type. These latter occur only next to *i* or *y*, as in the syllables *lie*, *fei*, *ye*, whereas sounds of the *ə* and *Λ*-types occur exclusively in positions other than these, e.g. in such syllables as *saŋ*, *sen*, *fa*, *ga*; if this is understood, these latter syllables can be written unambiguously with the letter *e* (*seŋ*, *sen*, *fe*, *ge*).²

6. In languages where there are consistent relationships between vowel-length and vowel-quality, two vowel qualities may be considered as belonging to a single phoneme, the quality being conditioned by the length. Thus, in transcribing normal Southern English we may write *feet* and *fit* as *fi:t*, *fi:t*, using the same letter *i* but with the length-mark in the first word.³ Similarly, we may write the Dutch words *taak* and *tak* phonetically as *ta:k* and *tak* with the

¹ In old romanisation *Fuzi*.

² *e* is in fact the letter employed in such syllables in the system of romanisation known as Gwoyeu Romatzyh ('kwo,y 'tuo,ma'tso).

³ We cannot do this in types of English such as American and Scottish, in which there are no consistent relationships between vowel quality and length.

convention that the long *a*: has a front sound and the short *a* a back one.

7. Phonemes are thus families of related sounds which count linguistically in a given language, as if they were one.

8. When two sounds belong to two separate phonemes in a given language, they may distinguish one word from another in that language, and separate letters must be assigned to them in phonetic transcriptions of it. Thus, *n* and *ɲ* must be represented by separate letters in writing English and German, though such a distinction is not required in transcriptions of Italian, Spanish, or Hungarian. Similarly, two sounds of the *e*-type, *e* and *ɛ*, have to be distinguished in French, Italian, Burmese, and Tswana, though in Spanish and Russian similar sounds occur which do not need to be differentiated in writing. Examples are: French *ne* (*nez*), *nɛ* (*naît*), Italian *venti* (twenty), *venti* (winds), Burmese *ne* (remain), *nɛ* (region). On the other hand, though Russian contains a "close" *e* (as in *pjetj*, *пѣть*, for instance) and an "open" *ɛ* (as in *estat*, *эрот*, for instance), the use of these sounds is conditioned by the phonetic context; consequently the two vowels do not have to be represented by separate symbols in "broad" transcriptions.

CARDINAL SOUNDS

9. It is not possible to design letters for the representation of all distinguishable shades of sound. Most letters, therefore, not only represent particular sounds but also have to do duty for other shades of sound near to these. Hence the need for establishing systems of "cardinal" sounds. The principle is of particular value in the case of vowels, and is indeed essential for their classification, for their comparison, and for establishing the best methods of representing them in writing.

10. A convenient system of cardinal vowels consists of a series of eight basic vowels of known formation and acoustic qualities, which serve as a standard of measurement, and by reference to which other vowels can be described. The selection of these eight cardinal vowels is based upon the principle that no two of them are so near to each other as to be incapable of distinguishing words. These eight vowels are represented by the letters *i e ε a o u*. Cardinal *i* is the "closest" possible "front" vowel; if the tongue were in a higher position the sound produced would be a consonant (fricative *j*). Cardinal *a* is the "openest" of the "back" vowels; if the tongue were retracted further, a fricative consonant of the type *x* would result. Cardinal *e, ε, a* are vowels of the "front" series intermediate between *i* and *a*; they are selected so that the degrees of acoustic separation *i-e, e-ε, ε-a, a-u* are

approximately equal. Cardinal *ə*, *o*, *u* are vowels of the "back" series continuing the same scale of equal degrees of acoustic separation.

11. The positions of the tongue in the articulation of cardinal *i*, *a*, *ə* and *u* have been determined by X-ray photographs.¹ When the highest parts of the tongue are marked with dots in these photographs, they have been found to have the positional relationships shown in Fig. 1.

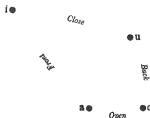


FIG. 1

12. The tongue positions of *e* and *ɛ* are intermediate between those of *i* and *a*, and the tongue positions of *o* and *ɔ* are intermediate between those of *ə* and *u*. For practical linguistic purposes we can thus establish a "vowel figure" of the type shown in Fig. 2, which can be used for describing vowels which differ from these cardinal sounds. For instance, a dot placed on the figure half-way between the dots representing *e* and *ɛ* will denote a vowel sound half-way in acoustic quality between cardinal *e* and cardinal *ɛ*.

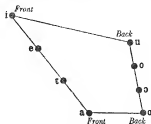


FIG. 2

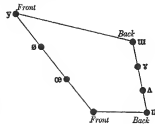


FIG. 3

¹ The original photographs may be seen in the Department of Phonetics, University College, London. Small scale reproductions are given in the frontispiece to *The Pronunciation of English* by D. Jones (new edition, Cambridge University Press). Larger reproductions of the X-ray photographs of cardinal *i*, *a* and *u* were published in the Proceedings of the Royal Institution, Vol. XXII, pp. 12, 13 (1919).

13. **Secondary Cardinal Vowels.** In the articulation of the above-mentioned eight cardinal vowels the lips are in the positions which most commonly accompany the tongue positions. Thus, *i*, *e*, *ɛ*, *a* and *ɑ* have "spread" or "neutral" lip articulations, while *ɔ*, *o* and *u* are formed with different degrees of "lip-rounding". A set of secondary cardinal vowels consists of vowels having the same tongue positions but different lip positions. In the alphabet of the *Association Phonétique Internationale* these are denoted by the letters *y*, *ø*, *œ*, —, *ɐ*, *ʌ*, *ɤ*, *ʊ*. They are arranged on the vowel figure in the same manner as the primary cardinal vowels, i.e. as shown in Fig. 3.

14. Cardinal *y* and *ø* have the tongue positions of cardinal *i* and *e* combined with "close" lip-rounding. Cardinal *œ* has the tongue position of cardinal *ɛ* combined with "open" lip-rounding. Cardinal *ɐ* has the tongue position of cardinal *ɑ* combined with "open" lip-rounding. Cardinal *ʌ*, *ɤ*, *ʊ* have the tongue positions of cardinal *ɔ*, *o*, *u* combined with lip-spreading. No symbol has been

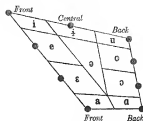


FIG. 4

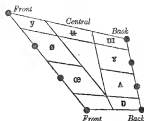


FIG. 5

adopted for a vowel having the tongue position of cardinal *ɑ* combined with lip-rounding, since this sound has not as yet been found to occur in any language as a phoneme separate from *œ*.

15. It is convenient to fix two other cardinal vowels with tongue positions intermediate between those of *i* and *u*. They are denoted by *ɨ* and *ʉ*, *ɨ* having spread lips and *ʉ* rounded lips.

16. **Central Vowels.** Vowels situated on the line *i*-*ɑ* or near to it are the "front" vowels, so-called on account of their manner of formation by the tongue; those situated on the line *ɑ*-*u* or slightly in advance of it are the "back" vowels. As the distance between *i* and *u* (in terms of tongue position) is much greater than the distance between *ɑ* and *ɑ*, it will be seen from Fig. 4 that there is an area roughly triangular in shape which separates the front and back

series of vowels. Vowels formed with the highest part of the tongue in this triangular area are called "central" vowels.

PRINCIPLES OF VOWEL REPRESENTATION

17. The *Association Phonétique Internationale* recommends that in transcribing any particular language the letters *i e ε a ɔ o u, y ɤ œ ɒ ʌ ʁ u, i ʊ* be used, as far as may be practicable, to denote vowels situated in the various areas shown in Figs. 4 and 5. This general recommendation is, however, subject to considerations mentioned in §§ 19-21.

18. The Association also recommends that the letter *e* be employed to denote any unrounded vowel situated in the interior triangle (see Fig. 4). If a language contains two unrounded central vowels, it is recommended that *e* be used to denote the closer one and *ɐ* for the opener one. Occasionally the form *ɜ* may be employed to represent another variety of central vowel.

19. In broad transcriptions the different members of a vowel phoneme should all be represented by the same letter, notwithstanding that the sounds may be situated in different cardinal areas. For instance, although the Russian *e*-phoneme includes sounds in the cardinal areas marked *e* and *ε* in Fig. 4, nevertheless the single letter *e* is adequate for representing the sounds in broad transcription.

20. When a vowel is situated in an area designated by a non-roman letter, it is recommended that the nearest appropriate roman letter be substituted for it in ordinary broad transcriptions if that letter is not needed for any other purpose. For instance, if a language contains an *ε* but no *e*, it is recommended that the letter *e* be used to represent it. This is the case, for instance, in Japanese. Similarly, in broad transcriptions of Southern British English the vowels in *coat, caught, cot* may all be written with the same letter *o*, thus *ou, ɔɪ, o*, although the two latter sounds are in the *ɔ* and *ɒ* areas. (In a slightly narrow transcription they might be written *ou, ɔɪ, ɒ*, in a still narrower one *ɔu, ɔɪ, ɒ*.)

21. As sounds of the *ɒ* type have considerable acoustic similarity to those in the *ɔ* and *ɑ* areas, it is generally advisable to represent them by one of these more familiar symbols, or in some cases by one of the ordinary roman letters *o* or *a*. For instance, in transcribing Southern British English the *ɒ*-sound in *hot* may be written *ɔ* (or in broad transcriptions *o*) without a length-mark, while in transcribing Hungarian it may be written *ɑ* (or in broad transcription *a*) without a length-mark.

22. Sometimes it is necessary to use special letters to represent

vowel sounds situated on or near the limits of the cardinal areas. The letter *ɪ* is used, when needful, to denote a vowel situated near the meeting-point of the areas *i-e-i*, and *ə* for a lip-rounded vowel near the meeting-point of the areas *u-o-i*.¹ *ɹ* may be used to denote a lip-rounded *ɪ*. *æ* may be used when it is desired to represent by a separate letter a vowel intermediate between cardinal *ɛ* and *a*. It is recommended that the use of these additional letters should be as far as possible limited to languages in which the sounds in question occur as phonemes separate from sounds appropriately represented by adjoining cardinal symbols. It is, for instance, necessary to make use of the letter *ɪ* in transcribing Scottish English or General American, since in both those types of English the sound occurs as a phoneme distinct from *i* and *e*.²

23. Occasionally there is need for a symbol to represent a vowel intermediate between *o* and *ə*. The letter *ɵ* is recommended for this purpose.

ILLUSTRATIONS OF THE VOWEL SYMBOLS

24. The vowel symbols are, as explained above (§ 17 ff.), necessarily elastic in their values. It is to be observed also that in many cases the pronunciation of the key words varies from one native speaker to another.

- | | |
|--|--|
| i. As in Fr. <i>si</i> ; Ger. <i>wie</i> . With value more remote from cardinal in Eng. <i>see</i> . | a. As in Northern Eng. pronunciation of <i>back</i> , <i>pan</i> ; Parisian Fr. <i>palle</i> ; Hanoverian Ger. <i>fahren</i> , <i>Strasse</i> ; Russian vowel in <i>мясо</i> . |
| e. As in Scottish pronunciation of <i>day</i> ; Fr. <i>thé</i> ; Ger. <i>mehr</i> ; Ital. <i>pesca</i> (fishing); Russian <i>петь</i> . | α. As in frequent Southern Eng. pronunciation of <i>far</i> , <i>half</i> ; Parisian Fr. <i>pas</i> (short), <i>palle</i> (long); Ger. <i>fahren</i> , <i>Strasse</i> as pronounced in Hamburg and in Saxony; first <i>a</i> in Russian <i>палка</i> . |
| æ. As in Northern Eng. pronunciation of <i>pen</i> , <i>get</i> ; Fr. <i>mettre</i> (short), <i>maître</i> (long); Ger. <i>Bett</i> ; Ital. <i>pesca</i> (peach), <i>era</i> ; Russian <i>э</i> in <i>этот</i> . | α. As in Scottish pronunciation |

¹ The letters *ɪ* and *ʊ* may be used as alternatives to *ɪ* and *ə*. *ɪ* and *ə* are, however, preferable forms, the others being unsatisfactory in italic and sanserif founts of type.

² This is because in Scottish English the traditionally long *i* is generally pronounced quite short, while in General American the traditionally short *i* (*ɪ*) is often lengthened.

- of *hot*; Fr. *porte* (short), *fort* (long); Ger. *Sonne*.
Opener variety in Ital. *cosa*.
- o. As in Scottish pronunciation of *coat*; Fr. *beau*; Ger. *wohl*; Ital. *dove*.
- u. As in Fr. *tout*; Ger. *gut*; Ital. *subito*. With value more remote from cardinal in Eng. *too*.
- y. As in Fr. *lune*; Ger. *über*; Norweg. *tjue* (cardinal).
- ø. As in Fr. *peu*; Ger. *schön*.
- œ. As in Fr. *œuf* (short), *veuve* (long); Ger. *zweïlf*.
- ɒ. As in Southern Eng. *hot* (generally better written with o or ɔ, see § 20).
- ɑ. As in frequent Northern Eng. and American pronunciation of *cup*; advanced varieties of ɑ are used in Southern Eng.
- ɾ. As in Shan 'kv (salt); advanced variety used in Marathi mɾɔ (afterwards).
- ʌ. As in Shan -mʌ (hand).
- ɹ. Russian ы in смѣ.
- ʊ. As in Norweg. *hus*; frequent pronunciation of oo in Scotland.
- ɪ. As in Eng. *bit*; Ger. *bitte*. Can often be written with i, see § 6.
- ə. As in Southern Eng. *book*; Ger. *Hund*. Can often be written with u, see § 6.
- ɘ. As in Ger. *fünf*, *Glück*. Can generally be written with y in broad transcriptions.
- æ. Common Southern Eng. variety of "short a" as in *cat*; Russian a in пять. Can generally be written with a or sometimes with ɛ.
- ɛ. As in Swedish *dum*, also written ö, § 30.
- ə. As a in Eng. *about* ("neutral vowel" or "schwa"); other varieties are Fr. "e mute", Ger. e in *bitte*.
- ɐ. As a in a common pronunciation of Eng. *sofa*; Lisbon Portuguese a in *para*.

25. The principal consonant letters of the *Association Phonétique Internationale* are set out together with the chief vowel letters in the following chart. Sounds with double articulation appear twice in the chart, secondary articulations being shown by the symbols in brackets.

Consonants	Bilabial.	Labiodental.	Dental and Alveolar.	Retroflex.	Palato-alveolar.	Alveolo-palatal.	Palatal.	Velar.	Uvular.	Pharyngeal.	Glottal.
Plosive . . .	p b		t d	ʈ ɖ			c ɟ	k ɡ	q ɢ		ʔ
Nasal . . .	m	ɱ	n	ɳ			ɲ	ŋ	ɴ		
Lateral . . .			l	ɭ			ʎ				
„ fricative . .			ɸ β								
Rolled . . .			r						ʀ		
Flapped . . .			ɾ	ɽ					ʁ		
Rolled fricative .			ɽ								
Fricative . .	ɸ β	f v	θ ð s z	ʂ ʐ	ʃ ʒ	ç ʝ		x ɣ	χ ʁ	ħ ʕ	h ʕ
Frictionless Continuants and Semi-vowels . .	w ɥ	ʋ	ɹ				j (ɥ)	(w) ɣ	ɤ		
Vowels	Rounded						Front Centr. Back				
Close . . .	(y ʉ ɯ)						i y ɨ ʉ u ʊ				
Half-close . .	(ø ɔ)						e ø ɤ ɔ				
Half-open . .	(œ ɔ)						ɛ œ ʌ ɔ				
							æ ʊ				
Open . . .	(ɒ)						ɑ ɒ				

ILLUSTRATIONS OF THE CONSONANT SYMBOLS

26. p, b, t, d, k, m, n, l, f and h have their common European values. The values of the other letters are exemplified in the following list.

- g. As in Eng. *get*.
 j. Eng. *y* in *yet, you*; *j* as in Ger. *Jahr*.
 r. Rolled r as in Scottish English, Italian, Spanish, Russian. The letter is also used whenever possible to denote flapped r (r), fricative r (r), lingual frictionless continuant r (r), uvular rolled r (r), uvular fricative r (r) or the uvular frictionless continuant (r). See § 27 (e), (f).
 s. As in Eng. *see*, Fr. *son*, etc.
 v. As *v* in Eng., Fr., Ital.; Ger. *w*; Russ. *в*.
 w. As in Eng. *will, walk*; Fr. *ou* in *ouate*.
 z. As in Eng. *zeal*, Fr. *zèle*. Russ. *з*.
 t. Hindi *ट* (t); Swedish *rt* in *kort*.
 d. Hindi *ड* (d); Swedish *rd* in *bord*.
 c. Cardinal value, as in dialectal Fr. pronunciation of *quasi* (ce); Hung. *ty* in *kutya*; Persian *k* in *yak* (one). See also § 29 (a).
 j. Cardinal value, as in dialectal Fr. pronunciation of *guêpe* (je:p); Hung. *gy* in *nagy*. See also § 29 (a).
 q. Arabic *ق*; Eskimo *κ*.
 a. The corresponding voiced sound. One value of Persian *ق*.
 2. As in North Ger. *Verein* (fer?ain). Arabic hamza.
 m. Ital. *n* in *invidia*; Span. *n* in *anfora*. See § 27 (a).
 n. Marathi *न* (n).
 p. Fr. and Ital. *gn*; Span. *ñ*.
 ŋ. Eng. *ng* in *sing*; Ger. *ng* in *Ding*; Span. *n* in *cinco, tengo*, etc.
 x. As in Eskimo *exina* (melody).
 ʃ. Eng. *l* in *table*; Russian *л*; one variety of Polish *ł*.
 ʎ. Welsh *ll* as in *Llangollen*; Kaffir *hl* as in *hlamba* (wash).
 ʒ. Zulu *dhl* as in *dhla* (eat).
 ʌ. Marathi *ळ* (ʌ).
 ʎ. Ital. *gli* in *egli*, *gli* in *voglio*; Span. *ll* in *allá*; Greek *λι* in *ἡλιος*.
 ʀ. Czech *ř*.
 ʀ. Span. *r* in *pero*.
 ʀ. Retroflex flap, starting with retroflexed tongue and moving the tip forwards and downwards so that the under side strikes the teeth-ridge. Hindi *र* (r); the "thick l" as in the Eastern Norwegian pronunciation of *Ola*.
 ʀ. One variety of Parisian Fr. *r*. See § 27 (d), (e).
 ʀ. Frequent Ger. pronunciation of *w* in *Schwester*; Tswana *f*; Japanese *h* before *u* as in *Huzi* (*Fuji*).

- ß. Span. *b* as in *saber*; Middle Ger. *w*.
 θ. Eng. *th* in *thing*; Span. *c*, *z* in *placer*, *plaza*; Greek *θ*.
 ð. Eng. *th* in *this*; Span. *d* in *cada*; Danish *d* in *gade*; Greek *ð*.
 ɹ. Southern Eng. *r* in *dry* (consonantal); Amer. Eng. *ir* in *bird* (vocalic). See §§ 27 (e), 29 (f).
 ʃ. Marathi ॠ (*ṣ*); Pekingese variety of *f* before vowels other than *i*; Swed. *rs* in *tvärs*.
 ʒ. Pekingese variety of *ʒ*, as in 'gen (man) (narrowly 'ʒən). See § 27 (j).
 ʃ. Eng. *sh*; Fr. *ch*; Ger. *sch*; Russian ш; Ital. *sc* in *pesce*, *sci* in *uscio*.
 ʒ. Eng. *s* in *measure*; Fr. *j* in *jour*, *g* in *géant*; *ll* in South American Spanish; Russian ж.
 ɕ. In occasional pronunciation of Eng. *hue* (ɕur); Ger. *ch* in *ich*; Japanese *h* before *i* as in *kito*.
 ʒ. Polish *ś* in *geś*, *si* in *gesia*; Pekingese variety of *f* before *i* (*hs* in the Wade romanisation).
 ʒ. Polish *ź* in *źle*, *zi* in *ziarno*.
 x. Scottish *ch* in *loch*; Ger. *ch* in *ach*; Span. *j* in *jabón*, *g* in *gente*; Russian x.
 ɣ. Span. *g* in *luego*; Danish *g* in *koge*; freq. Ger. pronunciation of *g* in *Wagen*; Greek γ; Arabic غ.
 ɣ. Variety of Arabic غ.
 ɣ. Arabic ح.
 ɣ. Variety of Parisian *r*; variety of Arabic غ. See § 27 (e).
 ɣ. Arabic ع.
 ɦ. Voiced *h*. Often heard in Eng. between voiced sounds, as in *behave*, *manhood*. Arabic ه. See § 27 (h).
 u. Fr. non-syllabic *u*, as in *nuît*.
 v. Dutch *w*; Hindi व.

REMARKS ON THE LETTERS IN THE CHART OF CONSONANTS

27. In connexion with the consonant letters included in the chart on p. 13 it is recommended that the following principles be observed:

(a) As with vowels (§ 20), it is desirable to substitute more familiar consonant letters for less familiar ones, when such a substitution can be made without causing ambiguity. For instance, in a language containing a retroflex *ɖ* but no dental *t* the sound could generally be denoted by *t*. And in a language such as Tswana, which contains *ɸ* but not labio-dental *f*, the letter *f* may be used to denote the sound. So also, as the sound *ɱ* is not known to occur otherwise than as a member of the *m*-phoneme, it can,

as a rule, be written with *m* (with the appropriate convention). Several other examples are given below.

(b) The letter *ɹ* is employed to denote both fricative *r* and the *r*-like frictionless continuant, since the two sounds have not been found to exist as separate phonemes in any language. When the latter sound occurs both consonantly and syllabically (as a vowel) in the same language, the two uses may be distinguished by the letters *r* and *ɹ* respectively.

(c) The letter *j* is employed to denote both the fricative and frictionless sounds, since the two varieties have not been found to exist as separate phonemes in any language. The same applies to *y* and *ɥ*.

(d) The letter *ɹ* may denote the fully rolled sound with two or more flaps of the uvula or the single-flap sound. In a language containing the two sounds as separate phonemes, the notation *ɹɹ* is recommended for the fully rolled sound.

(e) The letter *r* may, when convenient, replace *ɹ*, *ɹ* or *ɹ* in the transcription of a language containing one of these three sounds but not a rolled lingual *r*.

(f) The flapped sound *ɾ* can generally be represented by *r*. In a language such as Spanish, where the single flap and the fully rolled sound occur as separate phonemes, the notation *ɹɹ* is recommended for the fully rolled sound.

(g) In accordance with the principle enunciated in (a) above, the sound *χ* can generally be represented by the letter *x*. This cannot, however, be done in such languages as Eskimo or Kabardian, where the velar and uvular sounds occur as separate phonemes.

(h) Similarly, voiced *h* can generally be denoted by the letter *h* instead of the special symbol *ɦ*.

(i) The letters *ɲ*, *ɳ* may be used to denote the cardinal palatal sounds (i.e. those corresponding exactly to *i* and *j*) or to acoustically indistinguishable sounds with more alveolar articulation (i.e. corresponding to *ɲ*, *ɳ*).

(j) The more familiar letters *f*, *ʒ* may be used to denote the sounds *ɸ*, *ʒ* in languages like Pekingese, which contain these sounds and do not contain the more usual varieties of *f*, *ʒ*. The letters *f*, *ʒ* may also be used to denote palatalised varieties of *f*, *ʒ* when these do not occur as phonemes separate from non-palatalised *f*, *ʒ*.

OTHER LETTERS

28. Palatalised consonants, as in Russian : *ʈ*, *ɖ*, *ɳ*, etc. (see § 29 (i)). Special forms for palatalised *f*, *ʒ* (for use when

these occur as phonemes separate from non-palatalised *j*, *ɟ* :
ɸ, *ʒ*.

Advanced velar consonants, as in Russian : *k*, *x*. When, as in narrow transcription of Russian, separate letters are needed to denote ordinary *g* and advanced *g*, it is recommended that the form *g* be used for the ordinary sound and the form *ɣ* (or preferably *ɟ*) for the advanced one. (See, however, § 29 (i).)

Velarized ("dark") *l* : *ɭ*.

Other velarized consonants : *t̤*, *ɖ*, *s̤*, *z̤*, etc. These symbols may also be used to denote the pharyngalised sounds (the Arabic "emphatic" consonants).

Ejective consonants (sounds pronounced with simultaneous or nearly simultaneous glottal stop) : *p'*, *t'*, *k'*, *ts'*, etc. See also § 30.

Voiced implosives, as in Sindhi and Bantu languages, *ɓ*, *ɗ*, etc.

Labialized *θ*, *ð* or *ʃ*, *ʒ* : *ɸ*, *ʒ̥* (of the orthography for Shona recommended by Professor Doke). One may, however, represent these sounds by digraphs such as *sf*, *zv* or *sq*, *zq*, in accordance with the principles enunciated in § 29 (see particularly § 29 (j)).

Labialized *f*, *ɣ* or *q*, *j* : *ɸ*, *ɟ̥* (as *hw* and *w* before *i*, *e*, *ɛ* in the Twi language of the Gold Coast). See, however, § 29 (h).

Sound intermediate between *ɖ* and *l*, but distinct from *ɭ* : *ɮ*.

Clicks : dental *ɰ* (Zulu *c*), lateral *ɸ* (Zulu *x*), retroflex *ɮ* (Zulu *q*),
 velar *ɰ̠*.

r-coloured vowels (formed by retroflex tongue or otherwise) :

ɤ̠, *ɛ̠*, *ɑ̠*, *ɔ̠*, *ə̠*, etc. *ə̠* is another way of writing frictionless *ɤ̠* when used as a vowel.

Combination of *x* and *j* (one variety of Swedish *tj*, *kj*, etc.) : *ɟ̥*.
 Japanese syllabic nasal : *ɲ*.

The letter for the voiceless fricative corresponding to *w* is *ɸ*, but it is generally preferable to represent this sound by the digraph *hw*.

DIGRAPHS

29. In order to keep the number of letters in the phonetic alphabet within reasonable limits, the *Association Phonétique Internationale* recommends the occasional use of digraphs, i.e. sequences of two letters to represent single sounds. The following are the chief cases in which digraphs may be employed with advantage :

(a) To represent affricate consonants, e.g. *pf*, *bv*, *ts*, *dz*, *tʃ*, *dʒ*,
tʂ, *kx*. If a language contains affricates as well as such sequences

as $t + s$, $t + j$, the affricates may be denoted by ligature forms such as ts , dz , tj , dj , or by the use of a linking mark $_$ or ^ , thus ts , tj , etc., or ts , tj , etc. Another plan is to retain the notation ts , dz , tj , etc., for the affricates, and to insert a hyphen ($t\text{-}s$, $d\text{-}z$, $t\text{-}j$, etc.) when the t and s , d and z , t and j , etc., are separately pronounced. This latter system is convenient for the transcription of such a language as English, where the affricate tj is common and the sequence $t + j$ is rare. It is often desirable (e.g. in the representation of Indian languages) to represent the affricates tj and dz by single letters; the letters c and j may generally be used for this purpose. Occasionally the affricates ts , dz also need representation by single letters; the special symbols **3** and **2** are recommended for use in such cases. (In a language such as Marathi, which contains affricate dz but no z , the letter z may be used in place of **2** in accordance with the principle in § 27 (a).) Doubled affricates may be represented thus ttj , tts , etc. (except in languages where dental t may be followed by affricate tj , etc.), or thus **cc**, **33**, etc.

(b) To represent aspirated consonants, when these have to be distinguished from corresponding "non-aspirated" sounds. Aspirated consonants may be represented thus, ph , th , etc.

(c) To represent the "aspirated s " of Burmese, Shan, Korean, etc., which may be adequately rendered by sh .

(d) To represent laterally exploded t and d (as in Bantu languages); these may, without ambiguity, be represented by tl , dl .

(e) To represent voiceless nasal consonants, when these occur as separate phonemes; they may be written hm , hn , hp , hq .

(f) To represent "r-coloured" vowels, i.e. vowels pronounced with retroflex modification or with other types of tongue retraction producing a similar acoustic effect. These sounds may be represented by vowel letters followed by x , thus ax , ax , ux . The x may sometimes be replaced by r in accordance with the principle in § 27 (a). r-coloured a may be rendered by ax or simply by x (or when convenient ar or r). For another method of representing these sounds see end of § 28.

(g) To represent various consonants with double articulation, such as the labio-velars of West Africa which may be written kp , gb , ŋm .

(h) To represent consonants with simultaneous w articulation; these may be represented by kw , tw , ŋw , etc. fw would be another way of writing f (§ 28). kw , tw , etc., may also be written k , t , etc. (§ 30).

(i) To represent palatalised consonants in languages containing palatalised as well as non-palatalised consonants. This may be done by adding *j*, thus *tj*, *sj*, etc. (which = *tʃ*, *sʃ*, etc., § 28). When a *j* follows a palatalised consonant, as sometimes happens in Russian, the sequences may be written *tjj*, *sjj*, etc. When a sequence composed of a non-palatalised consonant + *j* occurs in such a language, a hyphen may be inserted to show this, e.g. *l-j*, *s-j*.

(j) To represent "front labialisation" (palatalisation with lip-rounding); this may be shown by adding *ɸ*, e.g. *bɸ* as in *Pedi bɸale* (now).

(k) To represent nasalised vowels; for instance it may sometimes be found convenient (especially in phonetic orthography) to write *aŋ* or *ã*, *eŋ* or *ẽ*, in place of *ã*, *ẽ*, etc.

(l) To represent vowels pronounced with "breathy voice" (h-coloured vowels); this may be indicated by adding *h*, thus *eh*, *ah*, etc. Another method of denoting h-coloured vowels is to superpose the aspiration sign, thus *é*, *á*, etc.

DIACRITICAL MARKS

30. The following diacritical marks are recommended for use when necessary.

- nasalisation : *ã*, *ẽ* = nasalised *a*, *e*.
- breath : *ɾ* = breathed *r*; *ɸ*, *ɸ̥*, *ɸ̥̥* are weak voiceless plosives ("medial").
- ˘ voice : for instance *ɣ* may be used to represent *z* in languages such as Spanish, in which *z* only occurs incidentally as a member of the *s*-phoneme.
- ˙ central vowel : *ĩ* = *i*, *ũ* = *u*. *ö* is intermediate between *e* and *ɤ*. *õ* = *o* (intermediate between *ɤ* and *o*), etc. The use of " is to be recommended when the vowels are special members of back or front vowel phonemes.
- ˚ (below a letter) denotes a close variety : *e˚* = a specially close variety of *e*. This may also be indicated by the mark *ˆ* placed after or under the letter, thus *eˆ* or *ê*.
- ˚ open variety : *e˚* = a specially open variety of *e*. This may also be indicated by the mark *˘* placed after or under the letter, thus *e˘* or *ê*.
- + advanced variety. The mark may be placed either after or under the letter; thus an advanced variety of *a* may be represented by *a+* or *â*, an advanced *k* by *k+* or *k̂* (another way of writing *k̂*).

- retracted variety. The mark may be placed either after or under the letter; thus a retracted variety of *a* may be represented by *a-* or *a̰*. The sign *~* is an alternative to *-*; it is intended for use more particularly when *-* might be taken for a hyphen. When it is desired to show in writing that *t*, *d*, *n* are alveolar and not dental, the retraction sign, in the form *~*, may be placed underneath, thus *t̰*, *d̰*, *n̰*.
 - ~ dental articulation. When it is desired to show in writing that *t*, *d*, *n*, etc., are dental and not alveolar, this sign may be placed underneath, thus *t̰*, *d̰*, *n̰*, etc. This may also be shown by *+*.
 - ~ labialization: *n̠* = *n* with simultaneous lip-rounding.
 - ~ (above a letter) denotes palatalization: *z̠* = *z̟*.
 - ~ lips more rounded: *o̠* = an over-rounded *o*; *u̠* = *u*.
 - ~ lips more spread: *u̡* = a variety of *u* resembling *ʊ*.
 - * weak aspiration after *p*, *t*, etc. (see § 29 (b)).
 - ~ glottal stop simultaneously or almost simultaneously with another sound, e.g. Hausa *p'*, *t'*, *s'*, etc.; on vowels as in Danish *en* (*e'n*), on continuant consonants as in Danish *fem* (*fɛm'*).
 - ~ synchronic articulation: *kp* = *k* and *p* pronounced simultaneously. *a̠* is one method of symbolising r-coloured *a*. It is generally possible to omit the sign (see § 29 (f), (g)).
~ (or ~) may also be used to indicate affricate consonants, see § 29 (a).
- Small index letters may be used to indicate shades of sound.
For instance *f^s* means an *s*-like variety of *f*; *a^r* is another method of representing an r-coloured *a*.
- * may be prefixed when it is desired to show that a word is a proper name.

LENGTH, STRESS

31. The following signs are used in the representation of length and stress:

- : means that the sound represented by the preceding letter is long, e.g. *a:*.
- means that the sound represented by the preceding letter is half-long, e.g. *a[·]*. When no ambiguity arises, *·* may be replaced by *ː*.
- ˘ placed over a letter indicates the weaker element of a diphthong, e.g. *aū˘*. It is not as a rule necessary to insert this mark. One may also write *m̃b*, *ñd*, etc., to show that a nasal

consonant is very short and that the intimate combination with the following plosive counts as a single sound.

under a letter means that the sound is syllabic, e.g. *ŋ*.

^ˈ indicates that the following syllable has strong stress, e.g. Eng. 'inkri:s (noun), in'kri:s (verb).

, indicates that the following syllable has medium stress, e.g. ,kombi'neɪʃn (combination), kən'side'reɪʃn (consideration).

TONES

32. To indicate "tones" (voice pitches) in tone languages the *Association Phonétique Internationale* recommends the use of signs which, by their shapes and positions, give some indication of their musical values. Such indications can usually be effected by means of horizontal and oblique accents, thus :

high level tone	ā
low level tone	a
high rising tone	á
low rising tone	ḃ
high falling tone	â
low falling tone	Ḃ
rising-falling tone	â
falling-rising tone	Ḃ

The accents may be placed either over and under the vowels, as above, or at the beginnings of syllables, thus *ˉpa*, *ˊpa*, *ˋpa*, etc. The latter method is generally to be preferred in transcribing mono-syllabic languages.

33. When a language contains only one rising tone, high or low, it is recommended that the superscript *ˊ* be employed to represent it. Similarly, when a language contains only one falling tone, it may be represented by *ˋ*.

34. Mid level tones can generally be left unmarked.

35. Occasionally it may be found desirable, especially in "narrow" tone marking, to introduce other marks such as *ˊ*, *ˋ*, *ˊˋ*. For instance, if in a language containing high-rising and low-rising tonemes the tones are subject to raisings and lowerings in particular contexts, it may be necessary to use a specially shaped mark such as *ˊˊ* to denote the low-rising toneme: *ˊˊpa* might thus denote the syllable *pa* pronounced with a raised variety of that toneme, being thus distinguished in transcription from *ˊpa*, the same syllable said with the common value of the high-rising toneme. *ˋ* and *ˊˋ* (preceding the syllable) have been suggested for the two rising tones of Annamese, *ˋ* implying the use of breathy voice and *ˊˋ* creaky voice.

36. In languages like Swedish and Norwegian, where the tones are linked with stress and vary in value according to the intonation of the sentence, it is necessary to adopt conventional tone-marks. For instance, the ordinary stress-mark ' may be taken in Swedish to mean the "simple tone" (as in 'andən, the duck), while an arbitrarily chosen mark such as * or v must be employed to designate the "compound tone" (as in v'andən, the spirit). Sometimes, in words of three or more syllables, it is necessary to indicate by a mark, generally ', the syllable upon which the second element of a compound tone falls.

FURTHER IMPROVEMENTS

37. The *Association Phonétique Internationale* does not claim that its alphabet is either complete or perfect. The forms of some letters may be susceptible of improvement, and it may be necessary to invent new signs either for newly discovered sounds or to distinguish shades of sound hitherto left undistinguished. Suggestions for improvement are made from time to time by members of the Association and are discussed by the Council and in *Le Maître Phonétique*; none are definitely adopted without careful consideration and the vote of a majority of the Council.

38. Among suggestions lately made we may mention the following :—

• has been proposed as a sign to denote that a stop consonant has no plosion (as in Burmese, Cantonese, etc.). π and α have been suggested as general symbols denoting any consonant or vowel respectively. π has been suggested to denote the voiceless labiodental plosive, z to denote voiceless r, h to denote voiceless m.

The length-mark : is not considered entirely satisfactory, but none of the alternatives hitherto proposed seem any better.

It has been proposed that ħ and ʕ might well be replaced by the symbols ʕ and ʕ which suggest the Arabic signs for these sounds (ح ع).

The Association's treatment of a and ɑ as different letters denoting different sounds has not met with the success originally hoped for. In practice it is found that authors and printers still generally regard the two forms as variants of the same letter. The difficulty might be solved by altering the value of æ and assigning this letter to cardinal vowel No. 4 (and sounds near to it), leaving cardinal vowel No. 5 (and sounds near to it) to be represented by a or ɑ according to the fount of type employed. This would involve designing a new letter to replace our present æ; ʌ has been suggested for this.

SPECIMENS

English

(One variety of Southern British)

[Broad transcription. Words of more than one syllable have stress on the first syllable not containing ə, unless marked otherwise. ei, ou, ai, etc., are diphthongs. Stressed p, t, k have aspiration. t, d, n, l are alveolar. l is fairly clear before vowels, but dark (= ɫ) before consonants and finally. r = ɹ. Short i, u, e are very open. Short a = a* (æ). Long i, u: tend to be diphthongal (ij, uw). ou = o+u. Final e = ə* (ɐ). e = e*, ɛ = ɛ*.]

ðə nɔ:θ wind ənd ðə sən wə dis'pjʊ:tiŋ witʃ wəz ðə strɒŋgə, wen ə trævəl keim əlɔŋ rapt in ə wɔ:m klouk. ðei ə'grɪd ðət ðə wən hu: fə:st sɛksɪdɪd in meɪkɪŋ ðə trævəl teɪk hɪz klouk ɒf ʃʊd bi kənsɪdəd strɒŋgə ðən ði ʌðə. ðen ðə nɔ:θ wind blu: əz haɪd əz i: kʊd, bət ðə mɔ: hɪ: blu: ðə mɔ: kləʊslɪ dɪd ðə trævəl fəʊld hɪz klouk əraʊnd hɪm; ənd et lɑ:st ðə nɔ:θ wind geɪv ʌp ði ə'tempt. ðen ðə sən fən aut wɔ:mli, ənd i'mɪdʒətli ðə trævəl tʊk ɒf hɪz klouk. ənd sɔ: ðə nɔ:θ wind wəz əbləɪdʒd tə kən'fes ðət ðə sən wəz ðə strɒŋgə əv ðə tʊ:.

[The same in a slightly narrowed transcription, including the letters ε, ɑ, ɔ. ai, au may replace ei, ou; the use of one form or the other depends upon the variety of sound used by the individual speaker.]

ðə nɔ:θ wind ənd ðə sən wə dis'pjʊ:tiŋ witʃ wəz ðə strɒŋgə, wen ə trævəl keim əlɔŋ rapt in ə wɔ:m klouk. ðei ə'grɪd ðət ðə wən hu: fə:st sɛksɪdɪd in meɪkɪŋ ðə trævəl teɪk hɪz klouk ɒf ʃʊd bi kənsɪdəd strɒŋgə ðən ði ʌðə. ðen ðə nɔ:θ wind blu: əz haɪd əz i: kʊd, bət ðə mɔ: hɪ: blu: ðə mɔ: kləʊslɪ dɪd ðə trævəl fəʊld hɪz klouk əraʊnd hɪm; ənd et lɑ:st ðə nɔ:θ wind geɪv ʌp ði ə'tempt. ðen ðə sən fən aut wɔ:mli, ənd i'mɪdʒətli ðə trævəl tʊk ɒf hɪz klouk. ənd sɔ: ðə nɔ:θ wind wəz əbləɪdʒd tə kən'fes ðət ðə sən wəz ðə strɒŋgə əv ðə tʊ:.

[The same in a still narrower transcription with sentence stress marked. The symbols ɪ, ɑ, ɒ, æ, ɜ, ɜ and ɪ are used in addition to those in the second transcript.]

ðə 'nɔ:θ 'wɪnd ənd ðə 'sən wə dis'pjʊ:tɪŋ 'wɪtʃ wəz ðə 'strɒŋgə, wen ə 'trævəl keɪm ə'lɔŋ 'ræpt ɪn ə 'wɔ:m 'klouk. ðei ə'grɪd ðət ðə 'wən hu: 'fə:st sɛk'sɪdɪd ɪn 'meɪkɪŋ ðə 'trævəl 'teɪk hɪz 'klouk ɒf ʃʊd bi kən'sɪdəd 'strɒŋgə ðən ði 'ʌðə. 'ðen ðə 'nɔ:θ 'wɪnd 'blu: əz 'haɪd əz i: 'kʊd, bət ðə 'mɔ: hɪ: 'blu: ðə 'mɔ: 'kləʊslɪ dɪd ðə 'trævəl 'fəʊld hɪz 'klouk ə'raʊnd hɪm; ənd et 'lɑ:st ðə 'nɔ:θ 'wɪnd 'geɪv 'ʌp ði ə'tempt. 'ðen ðə 'sən 'fən 'aut 'wɔ:mli, ənd i'mɪdʒətli ðə 'trævəl 'tʊk 'ɒf hɪz 'klouk. ənd 'sɔ: ðə 'nɔ:θ 'wɪnd wəz ə'bləɪdʒd tə kən'fes ðət ðə 'sən wəz ðə 'strɒŋgə əv ðə 'tʊ:.

English

(Scottish)

[p, t, k unaspirated. l always dark (= ɫ). r a lingual roll or flap. i, e, ɔ, o have about cardinal values. ε, a vary with individuals, but are often about cardinal. u = u+. i, e, ɔ, u are long finally and when followed by inflexional -d or -z, otherwise short; ə'grɪd has therefore a long i and sək'sɪd a short one.]

ðə nɔrθ wɪnd ænd ðə sən wɜz dɪs'pjʊtɪŋ hwɪtʃ wɜz ðə strɒŋgɜr, hwen ə trævɫɜr kem ələŋ rapt ən ə wɜrm klɒk. ðə əgrɪd ðæt ðə wən hu fɜrst səksɪdɪd ən mekʊ ðə trævɫɜr tek hɪz klɒk ɒf fʊd bi kən'sɪdɜd strɒŋgɜr ðən ði ʌðɜr. ðən ðə nɔrθ wɪnd blu wɪð ɔl hɪz meɪt, bæt ðə mɔr hi blu ðə mɔr klɒʃl dɪd ðə trævɫɜr fɒld hɪz klɒk əraʊnd hɪm; ænd et last ðə nɔrθ wɪnd gev ʌp ði ətɛmpt. ðən ðə sən fɔn əʊt wɜrmh, ænd ɪ'mɪdʒətli ðə trævɫɜr tuk ɒf hɪz klɒk. ænd so ðə nɔrθ wɪnd wɜz əblaɪdʒd tə kən'fɛs ðæt ðə sən wɜz ðə strɒŋgɜr əv ðə tu.

English

(One form of American)

[Broad transcription, with sentence stress marked. l is always dark (= ɫ). t following a stressed vowel and preceding an unstressed one is a voiced flap resembling ɾ; this sound may be represented narrowly by ɾ, thus 'taɪtɪ = 'taɪɾ. r may be fricative but is more often a frictionless continuant. ɪ = e'. e and o are often slightly diphthongal (et, ɔə). o has considerable lip-rounding. a = ɑ. (æ) except in the diphthongs at, aə.]

ðə 'nɔrθ 'wɪnd ɪ ðə 'sən wɪ 'ɑ:ŋgju:ŋ wən 'de əbaʊt 'hwɪtʃ əv əm wɜz 'strɒŋgɪ, hwen ə 'trævəlɪ kem ə'lɒŋ 'rapt 'əp ən ɪz 'ovɪkɒt. ðə ə'grɪd ðæt ðə 'wən hu kəd 'mek ðə 'trævəlɪ 'tek ɪz 'kɒt 'ɒf wəd bi kən'sɪdɪd 'strɒŋgɪ ðən ðə 'ədɪ wən. 'ðən ðə 'nɔrθ 'wɪnd 'blu əz 'hɑ:d əz ɪ 'kɒd, bæt ðə 'hɑ:dɪ ɪ 'blu ðə 'taɪtɪ ðə 'trævəlɪ 'rapt ɪz kɒt ə'raʊnd ən, ɪ et 'last ðə 'nɔrθ 'wɪnd 'gev əp 'traʊp. 'ðən ðə 'sən bə'gən tə 'faɪn 'hət, ɪ 'raɪt ə've ðə 'trævəlɪ 'tɒk ɪz 'kɒt ɒf, ɪ so ðə 'nɔrθ 'wɪnd 'hət tə əd'mɪt ðæt ðə 'sən wɜz 'strɒŋgɪ ðən 'hi wɜz.

French

(One form of Parisian)

[Broad transcription. Stress falls on final syllables, but when a polysyllabic word is said with emphasis for intensity an additional stress is placed on the first syllable beginning with a consonant. p, t, k unaspirated. t, d generally dental. r = ʀ. i, e, ε, a, ɔ, o are about cardinal. ɔ, u = ɔ+, u+. ə = ə. y is consonantal (= ɥ) before

i; also before other vowels if a single consonant precedes. $\bar{e}$, $\bar{o}$ = $\bar{e}$ -, $\bar{o}$ -. $\bar{o}$ might equally well be written $\bar{ö}$.]

la biiz e l solɛj sɛ dispytɛ, jakɛ asyrɔ k il etɛ l ply fɔr, kɔt iz
 ɔ vy ɛ vwajazɛr ki s avɔsɛ, ɔvlope dɔ sɔ mɔto. i sɔ tɔbe dakɔr,
 kɛ sɔlyi ki arivrɛ l prɛmjɛ a fɛr ote sɔ mɔto o vwajazɛr, sɛrɛ rgardɛ
 kom lɛ ply fɔr. alɔr la biiz s ɛ miz a sufɛ d tut sɛ fɔrs; mɛ ply ɛl
 sufɛ, ply l vwajazɛr sɛrɛ sɔ mɔto otur dɛ lyi; e a la fɛ la biiz a
 rnɔsɛ a lɛ lyi fɛr ote. alɔr lɛ solɛj a komɔsɛ a brije, e o bu d ɛ
 momɔ l vwajazɛr, rɛfofɛ, a ote sɔ mɔto. ɛsi la biiz a dy rkɔnɛtrɛ
 kɛ l solɛj etɛ l ply fɔr dɛ dɛ.

Italian

(Roman)

[Broad transcription. When not otherwise marked, stress falls on the penultimate of words of more than one syllable. t, d, n, l, dental. r a lingual roll. m before f, v = η . n before k, g = η . ts, dz, tʃ, dʒ are affricates. ϵ , a, o = ϵ -, a-, o-. Every stressed vowel followed by a single consonant is long, e.g. bistit'tʃavano, sole = bistit'tʃa:vano, 'sole.]

si bistit'tʃavano un dʒorno il vento di tramontana e il sole,
 l uno pretendendo d esser pju fforte dell altro, kwando 'videro
 um viaddʒatore, ke vveniva innantsi, avvolto nel mantello.
 i due litiganti kom'vennero allora, ke ssarebbe ritenuto pju fforte,
 ki ffosse riuffito a ffar si, ke il viaddʒatore si toʔʔasse il mantello
 di dosso. il vento di tramontana komin'tʃo a ssoffjare kom violenta,
 ma pju ssoffjava, pju il viaddʒatore si strindʒeva nel mantello;
 tanto ke alla fine il 'povero vento dovette de'sistere dal suo pro'pozito.
 il sole allora si mos'tro nnel tʃelo, e ppoko dopo il viaddʒatore, ke
 ssentiva kaldo, si tolse il mantello. e lla tramontana fu kkostretta
 ko'si a rriko'noffere, ke il sole era pju fforte di lei.

Spanish

(Castilian)

[Broad transcription. Stress as in Italian. b, d, g = β , δ , γ in all positions except in the sequences mb, nd, ld, ng where the sounds have ordinary plosive values. t, d dental. c = $\tʃ$. m before f = η . n before k, g, x = η . s preceding a voiced consonant is voiced (= z); before other consonants it is a very weak variety, almost a kind of h. r is a single flap (=r); rr is fully rolled, with several taps. The vowels are generally i-, e-, a-, o-, u-; they are, however, often affected by adjoining consonants, and in particular by a following r which causes lowering or retraction. For a narrow transcription see *Fundamentos de Escritura Fonética*, p. 16.]

el bjento norte j el sol porfjaban sobre kwal de ałos era el mas fwerte, kwando ałer'to a pa'sar um bjaxero embwelto en anka kapa. kombinjeron en ke kjen antes lograra obli'gar al bjaxero a kitarse la kapa seria konsiderado mas poderoso. el bjento norte so'plo kon gram furja, pero kwanto mas soplabo, mas se arreboxaba en su kapa el bjaxero; por fin el bjento norte abando'no la empresa. entonłes bri'ło el sol kon ar'dor, e immedjatamente se despo'xo de su kapa el bjaxero; por lo ke l bjento norte ubo de rrekono'łer la superjori'dad del sol.

Portuguese

(of Lisbon)

[Stress as in Italian. t, d dental. b, d, g generally = β , δ , γ , except initially. n before k, g = η . l is dark (= ɫ) before consonants and finally, but medium to clear before vowels. r, rr as in Spanish. i, e, ɛ, ɔ, o, u are generally about cardinal, but lowered varieties are used before ɫ. a generally = a-, but a back variety (ɑ) is used before ɫ. ə generally = ə- (a variety of i), but = ə+ (a more i-like variety) when next to p, t, f, ʒ. ɐ resembles the Southern English vowel in *bird*. ~ indicates the less prominent part of a diphthong; vowels not so marked are syllabic. Unstressed ə and u are generally voiceless when next to breathed consonants, and especially in final position; thus vētu norte stands for vēⁿtɥ norte, and kōsəgɨsə is to be read kōsəgɨsə (almost kōs'gɨs). When a nasalised vowel precedes a consonant, a very short homorganic nasal consonant is generally interpolated; thus, a narrow transcription of vētu would be vēⁿtɥ.

For a version in Brazilian Portuguese see *Fundamentos de Escritura Fonética*, p. 17.]

u vētu norte i u sol purfiavēu sobre kwal d elef ere maij forte, kwēdu suse'deū pe'sar ũ viezēte ibruładu nume kape. kōłurdarēu ēi ke vkele ke primēru kōsəgɨsə ubri'gar u viezēte e ti'rar e kape serie kōsideradu u maij forte. u vētu norte su'pro kō grēde 'furis, mef kwētu maij suprave, maiž u viezēte sē ibrułave nɐ sue kape; pur fi u vētu norte ebēdu'no e ipreze. u sol bri'ło ē'tēu kō er'dor i imediatemēte u viezēte ti'ró e sue kape. i v'si u vētu norte teve d rrekupe'ser e superioridade du sol.

Provençal

(dialect of Arles)

[p, t, k not aspirated. t, d, dental. ɥ before p, b = $\widehat{\eta m}$ (with a variant $\eta +$ a very short $\widehat{\eta m}$); ɥ before t, d, s = $\widehat{\eta n}$ (with a variant $\eta +$ a very short $\widehat{\eta n}$). r and ʀ are distinctive. Two consecutive vowels form a diphthong. au = au. a final = a- (æ); it has a

middle value (a-) in -'a:do, -'a:to, -'a:s, -'a:sto, -'aŋko, -'aŋso, and final -'aŋ; in other situations a is about cardinal. Unstressed final e has about the value of English short i (i).]

la si'zapp e lu su'leu se tsamai'a:vɔŋ ka'dɔŋ aseŋe'raŋ k 'ɛ:ro lu pɐ 'fɔr, kʉr alɔ'kɛ:rɔŋ ɔŋ vuia'dzʉr ke s avap'sa:v agulu'pa diŋ suŋ maŋ'tɛu. fa'gɛ:rɔŋ 'pa:tse k a'keu k ariba'je lu prʉ'mje a 'faire ki'ta la 'dza:rɔŋ ou vuia'dzʉr sa'je lu viŋ'sɛire. alɔr la si'zappo se met a bu'fa taŋ ke n ɛŋ pou 'faire; 'mai, dou 'mai bu'fa:vo, dou mai l 'ɔ:me s ɛŋvertui'a:vo diŋ suŋ ka'baŋ, taŋ k a la 'lɔŋgo la si'zappo renuŋ'sje a vu'ge lu 'faire deŋves'ti. tu dɔŋ 'teŋ lu su'leu ɛŋbri'audio de si ɛai kahu'rɛŋ, e ou 'bu d ɔno pa'sa:do lu vuia'dzʉr revisku'la s ɛŋ'taŋts a s aleu'dza de suŋ 'vje:sti de 'su:bro. d akeu 'bjai la si'zappo fɔge oubli'dza:do de ɛeku'nɛitɛ ke lu su'leu avje bɛŋ 'mai de pude k 'ɛ:lo.

Welsh

(North)

[With few exceptions stress falls on the penultimate of words of two or more syllables. *oe, ei*, etc., are diphthongs. *i* = *i+*. Short *e* = *ɛ*; a closer *e* is used in diphthongs. Short *o* = *ɔ*; long *o* = *o+*. *a* about cardinal.]

ɛr oed ə gogleðwint ar hail ən əmðadlei pa in oed ə krəvav pan ðaið teiðið emlaen wedi ei əmwisgo meun mantel glikd. kətinasant i ɛstərjed ə kantav a orvodai r teiðið i ðiosg ei go:b ən grəvax nar ɬaɬ. əna xwiðoð ə gogleðwint ai hoɬ ɛgni. ond po muɪav ə xwiðai, muɪav tin ə plegai r teiðið ei vanteɬ am dano; ak o r diweð ɬoðoð ə gogleðwint i vəni r əmdrex. əna təwənoð ɛr hail ən gənes ak əmhen ɛxədɪg eiljadaɪ diosgoð ə teiðið ei vanteɬ. vɛði goɾvi r gogleðwint adev mai ɛr hail oed ə krəvav or ðai.

German

(one variety of North German)

[Broad transcription. Words of two or more syllables have stress on the first syllable, except where marked otherwise. Stressed *p, t, k* are aspirated. *ts* = *t̪*. *l* is very clear. *r* = *r* or *ʀ*; those who use *ʀ* reduce the sound to a weak *r* in final position, often also before another consonant. *x* has back articulation when preceded by *a, o* or *u* in the same syllable; it is then often accompanied by uvular vibration, especially after *a*. *x* = *ç* (1) when it begins a syllable, (2) when another consonant precedes it, (3) when *i, e, ɛ, y* or *ø* precedes in the same syllable. A glottal stop is prefixed to vowels which begin a syllable, except sometimes when a word beginning

with a vowel is in close grammatical connexion with the preceding word; thus *in*en might be said without glottal stop in *fon in*en. When necessary a hyphen must be inserted to show syllable division. Short *i*, *o*, *u*, *y*, *ø* are open varieties (= *ɪ*, *ɔ*, *ʊ*, *ʏ*, *œ*). Long *a*: is a rather front variety; short *a* is less front (= *a*⁠). Short unstressed *e* has central values which in narrower transcription may be represented by *ə*; the articulation is very low and retracted (= *ɐ*) before uvular *r*, but is otherwise rather high and forward (= *ɛ̟*). *ai*, *au*, *oy* are diphthongs. Many North Germans replace long *ε*: by *e*:. In transcribing their speech short *ε* may be written *e*, in which case the unstressed short *e* must be written *ə*.]

*a*inst *f*riten *z*ix *n*ortvint *u*nt *z*one, *v*er *f*on *i*nen *b*aiden *v*ol *d*er *f*terkere *v*er*e*, *a*ls *a*in *v*anderer, *d*er *i*n *a*inen *v*armen *m*antel *g*e'hylt *v*ar, *d*es *v*eiges *d*a:'heir *k*am. *z*i: *v*urden *a*inix, *d*as *d*er-jemige *f*yr den *f*terkeren *g*elten *z*olte, *d*er den *v*anderer *t*svigen *v*yrde, *z*ainen *m*antel *a*ptsumemen. *d*er *n*ortvint *b*lis mit *a*ler *m*axt, *a*ber *j*e: *m*er *e*r *b*lis, *d*esto: *f*ester *h*ylte *z*ix *d*er *v*anderer *i*n *z*ainen *m*antel *a*in. *e*ntlix *g*ap *d*er *n*ortvint *d*en *k*ampf *a*uf. *n*un *e*r'vermt*e* *d*i: *z*one *d*i: *l*uft mit *i*ren *f*royntlixen *f*tralen, *u*nt *j*oin *n*ax *v*einigen *a*ugenblik*e*n *t*sok *d*er *v*anderer *z*ainen *m*antel *a*us. *d*a: *m*uste *d*er *n*ortvint *t*sugeben, *d*as *d*i: *z*one *f*on *i*nen *b*aiden *d*er *f*terkere *v*ar.

[The same in a narrower transcription with sentence stress marked.]

'*a*inst *f*riten *z*ix 'nortvunt ?ent 'zone, 'v*e*r f*on* ?i*n*en 'baiden vol d*e*r 'f*ter*ker*e* v*e*r*e*, ?als ?a*u*n 'vanderer, d*e*r ?i*n* ?a*u*nen v*arm*en 'mantel g*e*'hylt v*ar*, d*e*s v*e*iges d*a*:'heir k*am*. *z*i' v*ur*den *a*inix, d*as* d*er*-j*e*mige f*yr* den 'f*ter*keren g*el*ten z*ol*te, d*e*r den 'vanderer 't*sv*igen v*yr*de, z*ai*nen 'mantel 'a*pt*sumemen. d*e*r 'nortvunt 'b*lis* mit 'z*al*er 'm*ax*t, z*al*ber *j*e: 'm*er* z*e*r 'b*lis*, d*esto*: 'f*est*er 'h*yl*te *z*ix d*e*r 'vanderer ?i*n* z*ai*nen 'mantel 'z*ai*n. 'e*nt*lix g*ap* d*e*r 'nortvunt den 'k*amp*f ?a*ef*. 'n*un* e*r*'v*er*mt*e* d*i* 'zone d*i* 'l*eu*ft mit ?i*n*en 'f*roy*ntlixen 'f*tr*alen, ?ent 'j*oi*n n*ax* 'v*ei*nigen 'a*eu*genblik*e*n 't*sok* d*e*r 'vanderer z*ai*nen 'mantel 'z*oes*. d*a*: 'm*ust*e d*e*r 'nortvunt 't*suge*ben, d*as* d*i* 'zone f*on* ?i*n*en 'baiden d*e*r 'f*ter*ker*e* v*ar*.

Dutch

[Transcription nearly broad. When not otherwise marked, polysyllabic words have stress on the first syllable not containing *a*. Stressed vowels beginning a syllable are preceded by a non-significant ?. *y* has weak voice and is accompanied by considerable uvular scrape: some substitute *x* for it. *w* = *ʋ*. *b*, *d*, *v*, *z* become voiceless

(*h*, *q*, *y*, *z*) when a hreathed consonant precedes ; e.g. *was van* = *was yan*. When *d* is devoiced after *t*, it may disappear ; thus, *dat dē* is pronounced *dat qē* or *datē*. *l* is dark (= *ɫ*). *i*, *u* and long *e*, *a*, *o* : are about cardinal ; short *e*, *a*, *o* = *ɛ*, *a*, *ɔ*. *ɪ* = *ɪ̞*. *æ* counts as being the short of *y*. A hyphen has to be used occasionally to show syllable division.]

dē norde'wunt en dē zon wa:rən ero:vər a:n et re:detwistē wī dē sterkstē was van hoem beide. joeyst oh dat mo'rment kwam er en reizəyər a:n, di yəhoelt was in ɐm warme mantel. zə kwarme o:və're:n, dat daxemə di et e:rst ərɪn zou slaxə dē reizəyər zəm mantel tē dun ɔytrekə dē sterkstē zou wordə xə-axt. dē norde'wunt bəxən tun ɔyt alə maxt tē blaxə, mar hu hardər i blis, destē duxtər trok dē reizəyər zəm mantel om zɪx hem ; en tən lagə lestə yaf dē norde'wunt et op. dər'na: həyon dē zon kraxtəx tē strailə, en hirop trok dē reizəyər o'midələk zəm mantel ɔyt. dē norde'wunt must dōes wəl həkənə dat dē zon van hoem heide dē sterkstē was.

Danish

(of Copenhagen)

[Except when otherwise marked, words of more than one syllable have stress on the first syllable. Initial *p*, *t*, *k* strongly aspirated. *b*, *d*, *g* = *ɸ*, *ɖ*, *ɡ*. *r* is a weak uvular fricative (a variety of *ʀ*) ; it loses its voice when *p*, *t* or *k* follows (as in *sderk*). *ɛ* = *ɛ̥* except before *r* where the sound is *ɛ̞*. *a* before velars and labials = *ḁ*, before *r* = *a̞* ; otherwise *ḁ*. *ʌ* = *ʌ̥* except before *r* where the sound is almost *ʌ̞*. *e*, *o* = *e̥*, *o̥*. *m*, *n*, *l*, *r* are often syllabic, and their syllabic character is generally obvious from their position ; , is added in cases where there might be ambiguity.]

no:r:nven'n ʌ so'ln kam eg'gag' i sdri'ð am' vɛm' a dɛm dr var dɛ sderkæsdə. mɛd i dɛ he:lə feg di siə pɔ: n man' dr kam gɔ:rənə hɛn' a vai'p mɛ: n var'm frægə pɔ', ʌ hle ɛ:nɪə am' a dɛn' dr fo:rsd kʉnə fɔ fragn a ham sgulə anse's far dɛ sderkæsdə. no:r:nven'n la: far ; han hle:sdə al'd dɛ haɲ kʉnə, mɛn jo mɛ'r han hle:sdə dəs mɛ'r trag man'n fragn sam'm am' sai. tɛ:sisd mædə no:r:nven'n gi far'tahd. sɑ tɔ so'ln fad, ʌ han sɛnəðð sɑ sderkt a man'n snar'd fɛk dɛ far var'md ʌ tɔ fragn a'. ʌ sɑ hle no:r:nven'n nɔ't tɛ ʌ ɛnɔ:em'ə a so'ln var dɛ sderkæsdə.

Norwegian

(Bokmål, an eastern variety)

[*t*, *d* dental. *r* initially and medially is a lingual flap or roll (the latter especially before another consonant), finally a frictionless continuant (= *x*). *f*, *v* tend to be bilabial, hut may be labio-dental,

ε = ε_r before r, t, d, n, l, g. a, ø generally = a_r, ø_r, but = a, œ before the same consonants. Long o: = o_r. e = e_r. In connected speech when a word ending in r is followed by a word beginning with t, d, n, l or s, r is not sounded and the initial consonant of the second word is changed to t, d, n, l or g respectively; cases where this happens may be indicated by the mark —

' denotes the "simple" tone (low pitch) and ^ the "compound" tone (high falling pitch).]

ˈno:ɾavinn ɔ ˈso:lɑ ˈʧeklɛt ɔm vɛm a dɛm va_dɛn ˈstɛrkɛstɛ. dɑ: kɔm dɛ ɛn mɑn ˈgo:rɛnɛ mɛ ɛn varm ˈkappɛ ɔm sɛj. di: blɛ: ˈɛmi(ɛ) ɔm at dɛn sɔm fɔɛʃt fik ˈmann til ɔ ˈkastɛ ˈkappɛn skullɛ ˈjɛllɛ fɔr ˈstɛrkɛrɛ ɛn dɛn ˈandrɛ. sɔ: ˈblɔ:stɛ ˈno:ɾavinn a al sin makt, mɛn jo mɛr hɑn ˈblɔ:stɛ dɛs ˈtɛttɛrɛ trak ˈmann ˈkappɛn ɔm sɛj, ɔ til sist gɑ: ˈno:ɾavinn ɔp. dɑ: fɛ:n ˈso:lɑ frɑm sɔ got ɔ vɑnʃ, ɔ straks tɔk ˈmann a sɛj ˈkappɛn. ɔ sɔ: mottɛ ˈno:ɾavinn ˈinrɛmmɛ at ˈso:lɑ va_dɛn ˈstɛrkɛstɛ a dɛm.

Swedish

(colloquial)

[p, t, k strongly aspirated. t, d dental. r a lingual roll or flap. ʃ is replaced by ʒ by a great many speakers. Long i, y: generally diphthongised (= ij, yj). Short u about as in English good. Long u: has a similar value, but is generally strongly diphthongal (uw). The letter ø might be used in place of u, which is adopted here in accordance with the principle enunciated in § 20. u is long, except occasionally when unstressed, and is usually strongly diphthongal (= uɥ). Very open varieties of ε and œ are used before r, t, d, n, l, g. e = e_r. Consonants are long after short vowels when final or when medial and followed by another consonant, e.g. the m of vɛm and the s of ˈtvista. Words ending in r and followed in connected speech by words beginning with t, d, n, l or s are treated as in Norwegian, but no example occurs in this text.

' indicates strong stress with "simple" tone. ^ marks the stressed syllables of words with the "compound" tone, which generally consists of a high falling tone on the stressed syllable and another high falling tone on a following unstressed syllable. When two or more syllables follow the stress, the syllable bearing the second element of the compound tone is marked by '.]

ˈnʉdɑnˈvɛndɛn ɔ ˈsʉlɛn ˈtvista ɛj gɔj ɔm vɛm ɑrɐ dɔm sɔm va: ˈstarkast. jɛst dɔ: kɔm ɛn ˈvandrɛrɛ ˈvɛrɛn frɑm ˈinsvɛpt i ɛn varm ˈkappa. dɔm kɔm ˈdɔ: ɛ:vɛrˈɛns ɔm, at dɛn sɔm fɔɛʃt kɔnnɛ fɔ: ˈvandrɑŋ ɔ tɑ: ɑrɐ sɛj ˈkappɑn, hɑn skɛllɛ ˈɑnsɛs vɑrɑ ˈstarkɛrɛ ɛn dɛn ˈandrɛ. dɔ: ˈblɔ:stɛ nʉdɑnˈvɛndɛn sɔ: hɔʃt hɑn

ˈnənsin ˈkennə, mən jæ: ˈhoxdɑ:rə hən ˈblɔstə dæstʊ: ˈtætɑ:rə
 ˈsvɛptə ˈvandran ˈkappan ɒm sɛj, ɔ ti sist ɡa:v ˈnuɖɑnˈvɪndən ɒp
 fœˈgækət. do: læt ˈsu:lən sɪnɑ ˈstro:lar ˈʃjɪnɑ heɪlt vɑrmt ɔ ˈjɛnɑst
 tʊɡ ˈvandran ɑ:v sɛj ˈkappan, ɔ so: vɑ: ˈnuɖɑnˈvɪndən ˈtvœɡɡən
 ɔ ˈmeɪdʒe: ɑt ˈsu:lən vɑ: dən ˈstɑrkɑsˈtə ɑ:v dɒm tvɔ:.

Icelandic

[Transcription rather narrow. Stress falls on the first syllable of words of more than one syllable. t, d dental. b, d, ʒ, g voiceless (= ɸ, ɖ, ʃ, ɡ). p, t, c, k aspirated. θ = θ*, and is aspirated when initial. s = s^f. v, ʃ, ʝ frictionless continuants. Short e, o = e-, ɔ-. Long e:, ɔ: start at about cardinal e, ɔ and are diphthongised towards a more open position. ei, ou start at about cardinal e, ɔ. ø, œ = ø-, œ-. Open lip rounding is maintained throughout the diphthong œi.]

einsunt deildø norðanvunderun o soulun ɛm kvøft 0eira vairt
 sdeggara. 0ei saus 0au man i 0irri kaubø, au ferð au vejunɛm. 0eim
 kom 0au sa:man ɛm að 0að 0era spuldi teljas sdeggara, er jaidi
 neiht ferðamanun tul 0es a fairs uʃ kaubøni. norðanvunderun touk
 0au tul a blausa av ɛðlɛm maihdɛ, en 0vi meira sem han bljɛs 0vi
 0jehdara vavði ferðamaðerun kaubøni að sjʊ; ɔy a loygɛm gafst
 norðanvunderun ɛðp. svo for soulun að spina o 0að var 0iht. 0au
 for ferðamaðerun ɛndir eins uʃ kaubøni. norðanvunderun var
 0au a kannasð vuð, a soulun vairt sdeggara en han.

Russian

[Broad transcription except that the retracted variety of i is shown by ɨ. Digraphic representation of affricates and palatalised consonants. tj, nj, etc., stand for tʃ, ɲ, etc. snj, tnj, etc., stand for sɲ, tɲ, j being used as a sign denoting palatalisation and being held to affect all preceding palatalisable consonants in a sequence unless a hyphen is inserted (the hyphen indicating that consonants preceding it are not palatalised, e.g. 'v-rjemja). lj is, however, written in full before another palatalised consonant on account of the frequent occurrence of velarised l in this position. p, b, m, f, v, t, d, n, l, r, s, z, without j are velarised, l particularly so (= ɫ). ts, tʃ are affricates, tʃ being rather palatal. Sequences of t and s, t and ʃ exist, and must be shown by inserting a hyphen (t-s, t-ʃ). ʒ is a retracted variety. So also is ʃ except in ftʃ, where it is palatalised (= ʃ̟). ftʃ is reduced to ʃ̟ʃ by many speakers. Final breathed plosives and fricatives tend to become voiced before a word beginning with a voiced plosive; for instance iz njix 'budjit spoken quickly would be pronounced iz njɪx 'budjit.

Vowel values vary greatly according to adjacent consonants and the degree of stress. Palatalised consonants and *j* have an advancing or raising influence; lack of stress tends to cause centralisation. In particular, stressed *a* between palatalised sounds = *a*. (*æ*). *a* in pretonic position is *Δ*-like; in pre-pretonic position and in post-tonic position it takes the value *ə*. Stressed *e* before non-palatalised consonants (as in *fsjex*) or finally (as in *kan'tse*) = *ɛ*. Initial *e* (as in *'eta*) = *ɛʀ*. *e* between palatalised consonants is about cardinal. *i* belongs to the same phoneme as *ɪ*. Unstressed *i* = *ɪ*. *ɪ* (*ɪ̯*) has a retracting influence on vowels; in particular, stressed *a* before *ɪ* = *a*.]

ad'naʒdi, 'sjevjirni *i* 'vjetjir *i* 'sontsi 'sporjilji, 'kto iz 'njix sjilj'nei. kak 'raz v 'eta 'v-rjemja a'ni za'mjetjilji za'kutanava f 'plajtʃ 'putnjika, padvji'gaffivasa pa da'rogji, i parji'filji, ʃta 'tot iz njix 'budjit ʃti'tatsa 'samam 'sjiljnim, ka,mu 'ranʃji u'dastea za'stavjijtʃ 'putnjika snjatʃ 'plajtʃ. 'tut 'sjevjirni 'vjetjir prjinil'sa 'dutj i,za 'fsjex 'sjil; ,no 'tjem sjilj'nei on 'dul, tjem sjilj'nei 'kutalsa 'putnjik f ,svoi 'plajtʃ, 'tak ʃta f kan'tse kan'tsof 'sjevjirni 'vjetjir 'dolʒin bil atka'zatsa at sva'jei za'datʃi. tag'da zasji'jala 'solnifka, 'putnjik panji'mnogu ata'grjelsa i 'fskorji snjal ,svoi 'plajtʃ. ,takjim 'obrazam 'sjevjirni 'vjetjir 'vinuʒdjin bil prji'znatj, ʃta 'sontsi sjilj'nei ji'vo.

The following would be one form of narrow and monographic transcription :

ad'naʒdi 'sɛvjirni 'jɛtʃr *i* 'sontɪ 'sporɪɭi, 'kto iz 'nɪx sɪl'nei. kak 'raz v etə 'vrɛmɛ Δ'ni zΔ'mɛtʃɪɭ zΔ'kutenəvə f 'pləʃc 'putnjika, etc.

Polish

(Warsaw colloquial)

[Stress falls on the penultimate of words of two or more syllables. *p*, *t*, *k* unaspirated. *t*, *d*, *n*, *l* dental. *ts*, *dz*, *tʃ*, *dʒ* are affricates; sequences of *t* and *s*, *d* and *ʒ*, etc., exist and must be shown by inserting a hyphen (*t-s*, *d-ʒ*, etc.). *ɪ* is clear; before *i*, *j* and *ɲ* it is often pronounced *Δ*. *w* has less lip-rounding and greater raising of the back of the tongue than English *w*. Some (mostly older) speakers replace *w* by a sulcal *ɥ*, i.e. a velar continuant formed with a furrow down the centre of the back of the tongue, while some apparently use a velar lateral. *r* is a lingual roll or flap; it is devoiced (= *ɾ*) when final and preceded by another consonant, as when *vjatr* is said by itself. *x* has weak friction. *e*, *ɟ* (cardinal) and *ŋ* occur as separate phonemes in this variety of Polish, but they are not exemplified in this text. *ə* generally = *ɛ*, but a closer *ə* is used between palatal or palatalised consonants

and in the sequence ej. o = ɔ. i = ɪ. ē, ȳ tend to be diphthongal (resembling ēū, ūū) especially in final position. Initial stressed vowels often start with a glottal stop.]

puwnotsni vjatr i swojntse spjetjali se ras, kto z nix jest silpejfi. vwagpe pfexodziw drogō jakis tfwovjek ovipenti f tsepwi pwaftj. umuvili se vobets tego, že ten z nix, kturij pjerfi zmugi tego tfwovjeka, abij zdjow s sebje okritse, bejndže uvazani za silpejsego. puwnotsni vjatr zatfow odrazu dopte s tsawej siwi, ale im motspej dow, tim vjentsej podružni otulaw se f pwaftj. vrestoe puwnotsni vjatr daw pokuj. ftedi swojntse zatfowo pfigževate i f xfile pužnej podružni zdjow pwaftj. f ten sposup puwnotsni vjatr mučaw pfiznatę, že swojntse jest silpejse od nego.

Czech

[Stress falls on the first syllable of words of more than one syllable. n before k and g = ŋ. c, ȝ are the cardinal palatal plosives. ts, tj affricates. h = ɦ. Short i, u = ɪ, ʊ. e, a, o = ɛ, a, ɔ. ei, ou are diphthongs.]

severa:k a sluntse se ha:dali, gdo z nix je silpejfi; f tom spatřili potsestne:ho, kteri: kra:tfel zahalen pla:fcem. ujednali tedi, že ten se ma: povagovaci za silpejfi:ho, gdo prvji: doka:že, abisi potsestni: svle:kl pla:fc. tu zatfal severa:k foukaci ze ffi: si:li; ale tfim vits foukal, cim vits se potsestni: zahaloval do sve:ho pla:fce. konetfne vzdal se severa:k marn:ho usili:. pak zatfalo slunko svicit a hřat:, a za pejaki: okamžik potsestni:, kteremu bilo horko, axojl pla:fc. tak musil severa:k uznaci, že sluntse je silpejfi.

Roumanian

(of Bucarest)

[p, t, k unaspirated. t, d dental. k, g are fronted (palatal) before i and j. tf, dz are affricates, slightly palatalised. n before k, g = ŋ; but n is a possible alternative to ŋ at morphological or syntactical junctions (indicated where necessary by hyphens). l medium clear. r a lingual flap or slight roll. Voiced plosives and fricatives are partially, or sometimes completely, unvoiced in final position or when followed by a breathed sound. Precise values of vowels: e-, a-, o-. The stress marked is sentence stress.]

'vintul fi 'sōarele se tfer'taw, 'fiekare pretin'zind kō 'jel je,ra ,tfel maj 'tare, kind 'jej vəzura un kōlō'tor tje so'sēa imbro'kat ku pal'tonul. 'jej se intse'leserē kō a'tfela dintre 'jej kare va izbu'ti sē dez'bratje pe kōlō'tor de pal'ton, va ,fi rekunos'kut kō 'tfel maj tare. detf 'vintul intfe'pu sē 'sufle din 'tōate pu'terēa, dar ku 'kit su'fla maj

'tare, ku a'tit kələ'torul if strin'dʒa maj 'tare pal'tonul, jar pına la 'urmə 'vintul renun'tsə de a i l 'sköate. a'tuntʃ 'söarele intʃe'pu sə strəlu'tʃaskə, fi in ku'rind kələ'torul inkəl'zit if 'sköase 'singur pal'tonul. fi 'astfel 'vintul a trebu'it sə reku'nöaskə kə 'söarele jera 'tʃel maj 'tare dintre 'jej 'doj.

Finnish

[Stress falls on the first syllable of words of more than one syllable. **p, t, k** weak and unaspirated. **t** dental. Final **-n** before a pause is very weak. **ŋ** is a phoneme of the language, but only occurs independently in such words as *auriŋŋon*, the genitive of *aurinko*; otherwise **ŋ** is only found before **k**. In quick speech there is a tendency to assimilate final **n** to **m** before a word beginning with **p** or **m** (e.g. *tulen pakko* for *tulen pakko*, *vaim mies* for *vain mies*) and to **ŋ** before a word beginning with **k** (e.g. *kemmiŋ kairi* for *kemmin kairi*). A dark variety of **l** is used after back vowels; elsewhere **l** is medium to clear. **v** has hardly any friction. **s** is weak (= *ʃ*). Precise values of vowels: *i*-, *e*-, *a*-, *ɑ*-, *o*-, *u*-, *y*-, *ø*-. There are many diphthongs; all are falling, including *ie*, *uo*, *ys*. Lengths of vowels and consonants are significant.]

pohjatuli ja aurinko vaittelivat, kummalla olisi enemman voimaa, kun samalla nakivat kulkijan, jolla oli yllään lammin vaippa. silloin sovittiin, etta se on vakevampi, joka pikemmin saa kulkijalta paillysvahteen pois. nytkes pohjatuli puhaltamaan ni(t)n etta viuhui; mutta mita kovempaa se puhalsi, sita tarkemmin kairi vain mies vaippaa ymparilleen; ja viimein tuli heittikin koko homman sikseen. silloin alkoi aurinko lampimasti loistaa, eika aikakaan, niin kulkija rissui vaippansa. nim oli tulen pakko myentaa, etta aurinko oli kun olikin vakevampi.

Estonian

[Stress falls on the first syllable of every word of two or more syllables; in compound words there is an additional stress on the second element (marked by ' in this text). Short **p, t, k** are unaspirated and resemble **b, d, g**; long **pp, ppp**, etc., are stronger. There are three significant degrees of length of consonants and of vowels; they are represented here thus, **p, pp, ppp**, **e, ee, eee**, etc. **t, d, n, l** dental. **l** clear. **r** a lingual roll or flap. **h = h^x**. In sequences like **ŋn, jt**, there is no off-glide to the first consonant; the palatalisation is shown by the on-glide from the preceding vowel. Short **i, e, o, u, y** and **ø** are opener than the corresponding long or extra-long vowels. **a = a-**. **ε = ε-** (œ). **əə = u+.**]

fi'sai m 'oli tu ti 'dinami, al 'oso peri'sotero fi'suse 'toso o ođi'poros
 'esfiŋje tin 'gapa 'jiro tu, 'ospu o vo'rjas ku'rastice 'toso po'li pu
 'dem bo'ruse na fi'sai 'pja. o 'i'fos 'tote 'arçise na 'lambi, ce
 se 'liyo o ođi'poros zesta'menos 'evyale tin 'gapa tu. 'etsi o vo'rjas
 anan'gastice n anayno'risi pos o 'i'fos 'itan o ðina'toteros ap tus
 'ðjo tus.

Georgian

(of Tiflis)

[Disyllabic words are stressed on the penultimate; words of three or more syllables on the antepenultimate. p, t, k, ʒ, c are aspirated. p', t', etc., are accompanied by a weak glottal stop. q is not aspirated; it is sometimes reduced to a weak ejective fricative (ɸ). c, ʒ, ʒ, ʒ = ɸ, ɸ, ɸ, ɸ. r usually a single flap, but is fricative in final position. v tends to be bi-labial in some positions, especially before a. Precise values of vowels: i, e, a, o, u.]

crdiloetis kari da mze k'amatobden tu romeli iŋo upro ʒlieri.
 am dros gaiara ertma nabad ʃ'amosxmulma mogzaurma. isini
 dastanxmden eʃnot uʒlieresad is romeliʃ mogzaurs p'irvelad
 moaxtevinebda nabads. jer crdiloetis karma daubera mteli tavisi
 ʒalyonit, magram raʃ upro ʒlierad daubera, mogzaurma mit upro
 da upro femoik'ra nabadi. crdiloetis kari bolos dasʃxra axla mzem
 gamoabrʃ'qina da daaʃxuna aremare; mogzaurma nabadi mafinatve
 moixada. crdiloetis kari amnairad iʒulebuli gaxda ayea, rom
 mat foris mze upro ʒlieri iŋo.

Armenian

(Eastern)

[The pronunciation here recorded is that usually taught in schools, but the natural speech of most Eastern Armenians differs from it in one way or another. In particular, many would say ʃfamphorth for ʃfanaparhord, jerph for jerb, metʃh for medʒ, 'vertʃhapes for 'verdʒapes.

In words of two or more syllables, the stress falls on the last syllable not containing ə, except when marked otherwise. ts, tʃ, dz, dʒ are affricates. p, t, ts, etc., are unaspirated, and are generally accompanied by a slight glottal stop. ph, th, tsh, etc., are corresponding aspirated sounds. r is fricative (a variety of ʀ); it is devoiced in final positions. rr = rolled r. ɣ = ɣ. e = e. o = o. ə = ə. a rather variable. ju = jü.]

hjusisajin khamin jev arevə vitʃum ejin the 'vorne irantshitsh
 aveli ŋzeyə, jerb jerevatsh mi ʃfanaparhord phathathvats mi takh
 verarkui medʒ. voroʃetshin vor, vorə vor arradzine ʃfanaparhordin

hanel kəta ir verarkun, na kə hafvevi aveli uʒəvə. ajn zamanak phəʃhəʃtsh hʒusisajin khamin amboydʒ jur uʒov, bajtsh 'intʃhkhān aveli er na phəʃʃhʊm 'ajnkhan aveli xist er phathathvum tʃanaparhorde ir verarkui medʒ; jev 'verdʒapes khamin əjljevəs əfʃətəʃutsh hərəʒarvətsh. ajn zamanak aregəkə phəjletsh tʃanaparhorde khitʃh khitʃh hanetsh ir verarkun; jev 'ajspisov hʒusisajin khamin stipvats jəvav xostovanel vor, arevə irantsh jerkusitsh amena uʒəvən er.

Arabic

(Cairene, spoken language)

[t, d dental. t and k are somewhat affricated. tʃ is an affricate. x is accompanied by uvular vibration, but ɣ is not. h = fi. a generally = a-, but has values of the ʌ type before t, d, s, z, and to a less extent in the neighbourhood of r, x, ɣ.]

marra f ʃamsi wi r riħ kamu bi jitxanʔum ʔinhu l ʔaʔwa fiħum. u baʕdem ʃaʕu raɣil saɣiħ ɣaj mim baʕid mitlaʃfaʕ bi ʃabaɣja tʔila. fa ttaʃaʔum ʃala ʔin illi jixallih jiʔlaʕ il ʃabaɣja fi l ʔawwal jikuun huwwa ʔaʔwa mit tami. u ʃala kida ʔir riħ badaʔit tihawwi hawa ʃdid xaliħ. lakin kulli ma kamit tihawwi, kulli ma kam ir raɣil jiliff il ʃabaɣja hawaleħ. wa ʔaxiran ir riħ ma ʔidritʃ tiʕmil haɣa, u suktit. u baʕdem if ʃamsi tilʕit u baʔat id dunja ħarri ktir, u fi l ħaħ ʔalaʕ is saɣiħ il ʃabaɣja btaʕtu. wi ʃala kida ʔir riħ ittarrat li konna tiʕtirif bi ʔinn if ʃams hiħja ʔaʔwa l itnem.

Somali

(of Berbera)

[t, d dental. t, k aspirated. b, d, g generally voiceless (b, d, ɡ) or pronounced with very little voice. q not aspirated and may have a little voice. b, d, g, q when single between vowels may be pronounced β, ð, ɣ, x. ɖ is post-alveolar and accompanied by pharyngeal contraction; initially it may have a simultaneous glottal stop. r is generally a lingual roll, but when single between vowels it has a single tap. Long a: = a:~. Short a is ʌ-like, except in the neighbourhood of h, ʕ, ʔ, ħ, when it = a-. Precise values of other vowels: i-, e-, ɛ- (but distinct from e), æ-, o-, u-, œ- (a variety of e), y- (a variety of u). aw = ʌu. There is a system of vowel harmony; italicised æ, œ, y in this text are vowels which replace a, o, u on account of the presence of a front vowel in a neighbouring syllable. The same sounds also occur independently of vowel harmony.

There are essential tones, which are marked thus : *ā* high level, *â* high falling, *a* low. Unmarked syllables have mid-level tone.]

qorrâhdi:jə dabəjl hawd æ: kɣ dœ:dəjjej hœ:g. ajjû: kû so:bəhəj soʔdâ:l, bustē ʔulus kû du:bani. mārka:səj kû heʔi:jem kœ:də mārka hore soʔdâ:lkə bustāha kâ qarda:, hœ ʔœgœ:dœ ʔinu: kə kale kâ tã:g rœ:njehəj. gœrtas:səj dabājfi: kû ʔafu:ftəj ità:l kœ:di: o: dən. baseh markəj ʔæ:d ʔugū ʔafu:ftœbə, soʔdâ:lkɣ ajjy: ʔæ:d issugū dy:bə: bustihj:sə. mārka:j dabājfi: hawd ʔû marœ wejdej, ajjèj iskā dejsej. gœrtas:səj ʔadʔœddi: sœ: sa:rtəj kûl ke:di:, ʔû: soʔdâ:lkɣ: dœgdeg issagā qardəj bustihj:. mārka:səj dabājfi: qirtəj ʔinejn qorrâhdy hœ:g wəjntəhəj labā dœ:də.

Turkish

(of Istanbul)

[Stress weak and variable, and more often falls on the last syllable of polysyllabic words, unless it contains *e*. *t*, *d* dental. *c* cardinal palatal. *g* is palatal (= *ɟ*) before front vowels. *tʃ*, *dʒ* are affricates. *l* is dark, except before *i* and *e*; some, however, use a clear *l* in other positions in words borrowed from Arabic or Persian, e.g. in *kabul*, *la:cin*. *e* generally = *eɾ*, but often *eɾɿ*. *a* varies considerably in quality according to its surroundings. More commonly it is *aɾ*, but sometimes it is *aɿ*; in *kalum* it is *a*-like, presumably owing to the influence of the *l* and *m*. Precise values of other vowels : *ɪɾ*, *oɾ*, *yɾ*, *uɾ*, *œɾ*. Vowel length is essential, though not frequent.]

borajle gynef birbirinden deha kuvvetli olduklarunur ileri syrerec idda:lafunjorlardur. bu araluk uzaktan kalum bir paltoja sarunmuf bir joldzu goeryndy. borajle gynef bu joldzuje paltosunu ile tʃukartanum deha kuvvetli oldumu kabul etmec la:zum geldiinde muta:buk kaldular. o zaman bora, var kuvvetiile esmeje bafladur. la:cin, o estictfe joldzu paltosuna deha sukur sarununjordu. niha:jet bora uraʃmaktan vaz gefti. bu sefer gynef aftur; ortaluk usundur; joldzu hemen paltosunu tʃukardur; ve bœjledze bora, gynefin deha kuvvetli oldunu itira:fa medzbur o'du.

Persian

(of Teheran)

[Stress generally falls on the last syllable of words of more than one syllable. *p*, *t*, *k* aspirated. *t*, *d* dental. *k*, *g* have their ordinary values when *a*, *o*, *u*, *r* follow; in all other situations, including final positions, they are very fronted (= palatal *c*, *ɟ*). *q* is the ordinary uvular plosive initially; after *n* it is voiced (= *g*); between two

voiced sounds it has the value *ɣ*, finally it is a partially unvoiced *ɣ*, and before a voiceless sound it has the value of a completely voiceless *ɣ*. *ʔ* initially before a vowel is an ordinary glottal stop; before a consonant this symbol means that the preceding vowel or other continuant sound is prolonged and accompanied by glottal stricture (a type of creaky voice). *tʃ*, *dʒ* are affricates. *n* before *f*, *v* = *ɱ*, before *k*, *g* = *ɳ*, before *q* = *ɳ̠*. *r* is a weak lingual flap, often with friction. *ɣ* = a strong *ɣ*. *b*, *d*, *g*, *dʒ*, *l*, *r*, *v*, *z*, *ʒ* are partially unvoiced when final. *ɑ* is cardinal, but with some lip protrusion (practically = *u*). *e*, *a*, *o* generally = *e̞*, *a̞* (a kind of *æ*), *o̞*. *i*, *e*, *a* are often retracted before a uvular or glottal consonant. Vowel length is not significant, but *i*, *a*, *u* are generally longer than *e*, *a*, *o*.]

je ruz i bad e fomal ba xorfid ba ham daʔva mikardand ke ʔaja kodum jeki qavitar e. dar ʔun hin mosafar i resid ke labbade je koloft i be dour e xod ef pitfide bud. ʔunha qarar gozastand ke har kodum efun ke ʔavval betune mosafar ro madʒbur kone labbade ʔaf o bekane, maʔlum mife ke zur ef biftar e. bad e fomal ta tunest vazid, ʔamma har tʃe biftar vazid, mosafar labbade ʔaf o biftar dour e xod ef dʒamʔ kard. ʔaqebat bad e fomal xaste fod o dast bar daft. baʔd xorfid tabid, va ʔin qadr garm fod ke fouri mosafar labbade ʔaf o dar ʔavord. pas bad e fomal madʒbur fod ʔeqrar kone ke xorfid zur ef biftar e.

Hindustani

(Urdu)

[Stress weak and variable. *t*, *d* dental. *c*, *j* are affricates (varieties of *tʃ*, *dʒ*). *ɣ* = *ɣ*. *v* = *v*. *i*, *e*, *a*, *o*, *u* are generally rather long. *ɪ*, *ə*, *ə* are generally short. *ə* resembles English *ʌ*. *əɪ*, *əə* are diphthongs. *əɪ* begins with a forward variety of *ə* resembling *ɛ*; *əə* begins with a back variety of *ə* resembling *ɔ*. (In the Panjab these diphthongs are replaced by monophthongal *ɛ*, *ɔ*.) *h* following a vowel and terminating a syllable, as in *pəhne*, means that the vowel is pronounced with breathy voice.]

həva ər surəj ɪs bət pər ʒhəgər rəhe the kɪ həm donə mə zjada taqətvar kəən həɪ. tne mə gərəm cojə pəhne ek məsafur ədər a nɪklə. ɪn donə mə jɪ θəθrə kɪ ʒo koi pəhle məsafur ka cojə ətərva le, voɦi zjada taqətvar səmʒə ʒəgə. ɪs pər həva zor ke sath cəne ləgi, pər və ʒjʊʒjʊ zor mə bərɦti gəi, tʃjʊtʃjʊ və məsafur əpne bədən pər cojeko ər bɦi zjada ləpəɦta gəjə. axɪr mə həva ne əpni kofɪʃ ɕoɦ di. pɦɪr surəj tezi ke sath nɪklə, ər əs məsafur ne ʒɦəɦ se əpna cojə ətər diə. ɪs lie həva ko manna pəɦa kɪ ən donə mə surəj ɦi zjada zəbərdest həɪ.

Panjabi

(Northern)

[t, d dental. r a single flap of the tongue. c, ɟ are affricates (varieties of tʃ, dʒ). p, t, c, k, without following h, are unaspirated. n and ŋ tend to nasalise vowels next to them. v = u. ɪ, ə as in English *it*, *put*. ə resembles English ʌ. ε = εʀ (æ). ^ represents a high tone; it normally falls but is often level in connected speech. ˊ is used provisionally to represent a low rising tone; when initial it is accompanied by a slight aspiration, thus ˊoi = fiˊoi with a weak fi. ˊ and ^ may occur on the same syllable, the ˊ preceding the ^, e.g. c.əŋgi (coppice).]

perbet di va te duū da apec ¹ c.əgra si pəi sadde viccō kēra bāla
təyra e. uk rāi ləya aunda si, ɟs germ loi duaɫe vl.ɛti ˊoi si. ōnnā
fəsla kita pəi jēra pēle rāi di loi lu.æ, ūoi bāuta təyra sēmjea jae.
pher perbet di va pure zor naɫ vægəŋ ləyi. pər ɟunna os ɟl laea onne
vədd zor naɫ rāi loi duaɫe vl.ɛti; chekre va khera chəɖ ditta. pher
ōddrō dādi tupp nukɫ pəi. te c.əɫ pəɫ os loi lā lei. te va nū mənna
pəa pəi saddeā dōā viccō duū təyra e.

Bengali

(Calcutta colloquial)

[Stress is not strong. Such stress as there is falls on the first syllables of words of more than one syllable, except when shown elsewhere. p, t, etc., without following h are unaspirated. t, d are dental. f represents a sound between f and s. c, ɟ are affricates corresponding to this. h is voiced (= ð) except in ph, th, ɟh, kh, ch. The italic j is a linking sound not occurring in the normal forms of the words in which it is written; for instance the word here written jar would be pronounced ar in isolation. aē, aō, ēē are diphthongs. When ˘ is not written, as in *fomae*, the vowels form two syllables. ε = εʀ (æ).]

uttare haōa jar fujer moddhe jhogra hocchilo, kar jor befi emon
fomae gerom kapoɽ jorie jek pothik efe porlo. tara ɟhik kolle je,
je jage pothiker gaerkapoɽ kholate parbe, takei befi boloban bole
fikar kara hobe. utture haōa to ɟo'thaɟaddho jore boite laglo, kintu
ɟo'toi jore boē, pothik to'toi befi kore jēte gae kapoɽ ɟoraē; jese
uttare haōa tar ei cēɟa cheɽe dile. tokhon fujj ɟu'the alo kore tap
dite laglen, ar omni pothik tar gaerkapoɽ khule phelle; ar utture
haōake fikar kotte holo, je dujoner moddhe fuj'joi befi boloban.

¹ In very careful speech *ape vtc.*

Oriya

(Northern, colloquial)

[Stress weak and variable. **t**, **d** dental. **c**, **ɟ** are affricates of the type **tʃ**, **dʒ**. **n** before **k**, **g** = **ŋ**. **v** = **β**. Precise values of vowels **e**, **a**, **ɔ**, **ɔ̄**, **o**, **ɔ̄**.]

thore utoro pobona o surujə apəŋa bhitore ki-e adhiko jurdar e-i bisojore kəji-a koribaku lagile. onek jhəgəra pore goṭi-e oḍhəŋi-ŋha məŋisaku dekhi surujə kəhile : “ tucha bibadore ki labho ? se-i məŋiso-tiku dekhuchə. amə duhiko bhitore ji-e tar oḍhəŋiṭi ta dehoru ələgə kori paribo se e-i jhəgəra jitibo.” utoro pobona o e-i kotha mani nele. tankor porikhja age hela. si-e nijor sara jur khotə-i bəhibaku lagile, kintu si-e jeṛe jorore bəhibaku arəmbho kəle lokṭi bhi teṛe kosikori nijor oḍhəŋiṭi dehor caripakhore jəra-i dhəribaku lagila. jetebeḷe utoro pobona porikhjare hari ja-i chaṛi dele, surujə nijor boḷə dekha-ibaku baharile o nijor usumə asvasi kiroŋə məŋisoṭi upore dhaḷi taku bes aramə dəbaku lagile. əti əḷpə khjəŋore lokṭi khore gərom ho-i apəŋe nijə ichare hī oḍhəŋiṭi durəku sora-i dela.

Tamil

(of Tirunelvalli, spoken language)

[Broad transcription. **t** is dental, **t̪** alveolar (a phoneme separate from **t** and **t̪**). **ka:t̪tu** is replaced by **ka:ttu** in common colloquial, but the other words in this text containing **t̪** do not have a variant with dental **t**. **r** is rolled or flapped. **ɻ** is a retroflex fricative sometimes accompanied by a kind of flap. **s** = **ʃ**. **v** is weak. **j** is weak or omitted when **i** follows.

Tamil has a very involved phonemic system, of which the following are the chief features. Single **t** between vowels or after **r** = **ð**. Single **t̪** between vowels = **ɖ** or **ɽ**. Single **k** between vowels or after **r** is sounded as **x** or **ɣ**. **mp**, **nt**, **nt̪**, **ŋt̪**, **ŋk** are sounded as **mb**, **nd**, **nd̪**, **ŋd̪**, **ŋg**. The long vowels have fairly constant values, but the short vowels vary greatly in quality according to the adjacent consonants and by vowel harmony. Short **a** is always **æ**-like in the diphthong **ai** and very often elsewhere, e.g. in **katai** (= **kæðæi**), **eŋka** (= **(j)ɛŋgæ**), **atikarikkave** (= **aðixærikkæve**). Sometimes it is **ə**-like, e.g. in **anta** (= **əndə**), the first and last syllables of **sammatitta:ka:ɻ** (= **səmmæðitta:xəɻ**) and the middle syllable of **namatu** (= **næməði**). **u** is often unrounded (**ʊ**) especially before nasal consonants, and sometimes also advanced (**ɨ**) especially when final and preceded by **t**; e.g. **kunṭiruntatu** (= **kəŋḍurundæði**). Before retroflex consonants **i** = **ɨ**, as in **viṭuvar:kaɻo** (= **viḍuvar:xəɻo**).

Initial *e* and *o* often have *j* and *w* prefixed, e.g. *eṇṭu*, *oṇṭatu* often sound like *jend̥i*, *wound̥əṣ̥i*.]

orukkakalattil kaṭṭum surijanum, jartam perijavan eṇṭu paṭṭoim eṇṭu, vaitaṭi kuṇṭiruntatu. kaṭṭu nantam perijavan eṇṭatu. surijan nantam perijavan eṇṭatu. anta samajattil avvīṭam vaṇippoṭṭkan oruvan sentaṇ. appoṭu namatu vaṇakkai tirttuviṭa, ituveṭ samajam eṇṭu, jartam anta vaṇippoṭṭkan melutti-irunta poṭṭuvaijai tuṭṭki viṭuvarkaḷo avartam perijavan enka, iruvarum sammatittarkaṭ. appaṭiṭe: kaṭṭu palamaṭka aṭikka aṭampittuvittatu. vaṇippoṭṭkan kaṭṭu palamaṭka aṭippatai paṭṭu poṭṭuvaijai irukkamaṭka suṭṭikkonṭam. poṭṭuvaijai kaṇṭa muṭṭijavillai. kaṭṭu palamaṭka aṭṭu muṭṭijaṭeṇṭu oṇṭatu. piṭṭaṭu surijan pirakaṭa aṭampittatu. vaṇavaṇa, veṭṭi atikaṭṭikkaveṭ oṭampil suṭṭu eṭṭavum vaṇippoṭṭkan poṭṭuvaijai kaṇṭa aṭampittam itai kaṇṭatum kaṭṭu surijantam perijavan eṇṭu oppukkontatu.

Sinhalese

(Colombo colloquial)

[Stress weak and not significant. *t*, *d* dental. *m̥b*, *n̥d*, *ṇḍ*, *ṇḡ* have very short nasal elements, and count as single sounds. In the sequences *m̥b*, *n̥d*, etc., written without *̣*, the nasal consonants are long. *n* before *ḍ* = *ṇ*. *v* = *v* or *β*. Precise values of vowels: *i*, *e*, *ɛ* (= *æ*), *a*, *o*, *u*.]

uturu huleṇḡgai irai kauru vaḍḍie balasampanṇeḍa kia beḍeḍe keraḍḍi unuhun saṭṭuak peṇṇavaṇe innē magiēk laḡga una. magiē saṭṭuē paḷemuēṇ gaḷevanḍe ṣṣessu ekkena vaḍḍie balasampanṇeḍa kia moum beṇṇavaṇe uturu huleṇḡga pulan tadiṇḡ hulaṇḡ geṣṣua. numut hulaṇḡgaṇe taṇemeṭe magiā taṇe taṇe saṭṭuē peṇṇavaḡatta. antimeḍi uturu huleṇḡga beṭi baṇe deṇḡvaṇe neṇṇetuna. iṭe paṣṣe iṇe tadiṇḡ peṇṇa. ekepaṇṇeṭeme magiā saṭṭuē aḡakkela. eḡinda iṇe vaḍḍie balasampanṇeḍa kia uturu huleṇḡgeṭe eṭṭuḡanḍe una.

Malay

[Stress weak and not significant. *p*, *t* final or followed by a consonant have no plosion. *t*, *d* are alveolar. Precise values of vowels *i*, *e*, *a*, *o*, *u*.]

agen utara deṇan matahari telah beṭeṇḡkar sjapa jaṇ lēbeh kwat. pada waktu itu lalu saṭṭoraṇ beṭeṭimot deṇan baḍu panas. dia beṭṭu deṭṭanḍi sjapa jaṇ boleh meṇḡadadikan oraṇ jaṇ beṭṭalan itu meṇḡbaṇkan baḍuṇa akan diṭimbaṇkan dialah jaṇ lēbeh kwat. lepaṣ itu agen utara itupon beṭṭiṇḡ, deṇan seḡhabesḡhabes kwatna. tetapi lēbeh ia beṭṭiṇḡ lēbeh rapat, oraṇ itu meṇḡlimotkan baḍuṇa. habesḡhabesḡna agen utara itu beṭṭenti dari meṇḡoba lagi. kaṇḍian

matahari itupon keluar bertohaja dengan panasna ; dan dengan dar...
 orag itu mananggalkan baduna, dan agen utara itupon dadi terpak
 salah menjaku matahari itu jaŋ lebeh kwat daripadana.

Burmese

[t, d are alveolar. ʃ = ɟ. c, ɟ stand for the corresponding affricates
 hm stands for ɲ or ɲm. a ordinarily = a, but = a- when ʔ
 follows. i, u are ordinarily nearly cardinal, but = i-, u- when ʔ
 follows. There are several nasalised vowels and diphthongs, and it
 is convenient in this language to write them digraphically by adding
 ŋ, thus iŋ, ouŋ, etc. (which are to be read as i, ō, etc.); when a
 following word begins with a consonant other than w or j, a weak
 homorganic nasal consonant is inserted; thus, when mjiŋ is
 followed by da, the pronunciation is mjinda.

Syllables without ʔ or any tone mark have medium long vowels
 and are pronounced with "creaky" voice; their pitch generally
 falls slightly. Syllables ending in ʔ have very short vowels and
 high pitch. ˈ denotes a falling tone, and ˌ a low level tone; the
 syllables bearing these tones have long vowels and are said with
 "breathy" voice. The vowel ə is always very short and is
 "toneless".]

mjaʊˈleˈmiŋ ne ˌneˈmiŋ θu dɛʔ ˌŋa ˈa ˈci ˌdɛ lo, ˈniŋˌkhouŋ
 ˌne ja ˈdouŋ, ˈiŋˌji ˌthuˌdu wuː ˌla dɛ kʰeˈji ˌdɛ tɛjaʊˈko ˌmjiŋ
 dɔ ˌga. θu ˌgo ˈiŋˌji chuː ˌaʊ taːˌnaiŋ ˌðu ga ˌθa ˈa ˈci ˌdɛ lo
 hmaːˌju ˌjaŋ gədi ˈtha ja ˌdɛ. ˌleˈmiŋ ga, taːˌnaiŋ ˌðəlaʊˈtaiː
 tɔ, caːcaːˌtaiː ˌle kʰeˈji ˌdɛ əwuː ˌko ˌhma ˌθa kaː ˌle. əˌtaŋ
 ˌca dɔ ˌleˈmiŋ ga meˌtaːˌnaiŋ lo jaː ja ˌdɛ. ˌdi dɔ ˌneˈmiŋ ga, ˌne
 ˌpu pja ˌja, kʰəna gəˌle ne kʰeˈji ˌdɛ aiː lo əwuː chuː ja dɔ; ˌleˈmiŋ
 ga ˌneˈmiŋ ˌha θu dɛʔ ˌθa ˌba ˌbe ˌdɛ lo ˌwuŋˌkhaŋ ja ˌle ˌdɛ.

Shan

(of Hsi Paw)

[t alveolar. c cardinal palatal plosive. Final p, t, k have no
 plosion. ɛ, ɔ are open varieties, being particularly open (= æ, ɒ)
 when not followed by a consonant in the same syllable. Long
 aː = a-; short a is ʌ-like. Length is significant in the case of a
 when followed by a consonant in the same syllable, and in the
 diphthongs ai (= ai), ai, au (= au), au. Tones: ˈ high falling,
 ˌ a low level, ˌ a mid falling to low, ˈ a high level, ˈ rising.]

lōm tā:ŋhŋ lɛ ká:ŋwān nài thén kán lón jɯ lɛ ánláw téhŋ
 shé ánláw kɔ, mɛ kōn pái táŋ kò nŋŋ nŋ shɛ ʊn lón án nŋŋ
 shéle mālónjɯ. kʰáu wə tɔ kán ánláw án táŋ kɔ hɛ kōn pái
 táŋ kò nài thət shɛ lón mán nái kɔ téhŋ shé mán nán jáu.

pō nán kə lōm tã:ŋhəŋ nài thōŋ hēphēŋcà láí, jəŋ mǎn thōŋ hēŋ kə jəŋ kōn pái tǎŋ kò nǎn kə áu shə lōŋ mǎn shéŋ pǎt 'to mǎn shéjǎu; pén nán shé kə lōm tã:ŋhəŋ nài m thōŋ shéjǎu. pō nán jǎu lət ək məimǎicà láí, kōn pái tǎŋ 'nài kə thət shə lōŋ mǎn kǎmléu jǎu. pén nán shéŋ lōm tã:ŋhəŋ kə láí wǔ kǎŋ wǎn nài hēŋ shé mǎn jǎu nǎi wǎ.

Thai

(Siamese)

[Slow style of speech. t, d alveolar. c is palato-alveolar (= tʃ). Final p, t, k, ʔ have no plosion. Precise values of vowels: i, e, ɛ, o, u. Long ɔ: = ɾ:. Short a is ʌ-like. Tones: ˉa mid level, ˊa low level, ˋa falling, ˆa high rise-fall (but high level in short syllables ending in p, t, k, ʔ), ˊa rising.]

-lóm 'lɛʔ ˊtaʔ-wan 'thiag ˋkan 'wa ˋkhráí ˊcaʔ ˋkɛŋ-kwa ˋkan. ˋnai-khaʔ-naʔ'thi ˋkhon ˋdɛm ˋthay ˊphu ˊnuŋ ˊsai 'sua 'na ˊpham ˋma. ˋkhaú ˆthay'soŋ ˊtok-lɔŋ ˋkan 'wa, ˊphu ˋdai ˋtham ˋhai ˋkhon ˋdɛm ˋthay ˋthot 'sua ˊɔk ˋdai ˋkɔm, ˊcaʔ 'thu 'wa ˋkɛŋ-kwa. ˋdagˆnan ˋlóm ˋcuŋ ˆphat ˊjaŋ-rɛŋ, ˋtɛ 'mua ˋlóm ˆphat ˋrɛŋ ˊjig'khum ˋphiag-dai, ˋkhon ˋdɛm ˋthay ˋkɔ ˋduŋ 'sua ˋkraʔ'chap ˋtua ˋkhaú ˊjig ˋkhum ˋphiagˆnan ˋnai'thi-sut ˋlóm ˋlɔk'lóm ˋkhwa:m-ˆphaʔ-ja-jam. ˊtaʔ-wan ˋcuŋ ˊsoŋ ˋsɛŋ ˋan-op-un ˊɔk ˋma, 'lɛʔ ˋnai-than-daiˆnan ˋkhon ˋdɛm ˋthay ˋkɔ ˋthot 'sua ˊɔk. ˋdagˆni ˋlóm ˋkɔ ˋjɔ:m'rap 'wa ˊtaʔ-wan ˋkɛŋ-kwa.

Annamese

(of Tongking)

[t, d alveolar. th dental. Final p, t, c, k have no plosion. After o, ɔ, u final k and ŋ have lip closure and resemble $\widehat{kp}$, $\widehat{\eta m}$. c is palato-alveolar (= tʃ). Precise values of vowels: i, e, ɛ, ɔ, a. e = short ɛ, except in the diphthongs iə, uə, ʊə where it = e. Length is not significant, but a and ɛ are always rather long.

ˊ mid or high level tone. ˋ high rising tone. ˋ (without ˊ) a low tone, slightly falling combined with "breathy" voice quality. ˋ (without ˊ) a low rising tone combined with "breathy" voice quality. ˋ is used provisionally to indicate "creaky" voice quality. There is a "low creaky" tone, as in ˋpən', and a "rising creaky" tone, which would be indicated thus ˋ' but which does not occur in this text. (In this provisional notation the ˋ in ˋmat', etc., means that the vowel is said with creaky voice, and not that the t is accompanied by a glottal stop.)]

mat'zvi va 'zo'bak 'do 'pau, 'hai-ben'kug 'pen' la 'mip
 ,xwē'hvn. 'xi 'cuŋ 'thai 'mot' 'ŋuəi-bo'hap 'di'tvi 'ce 'mip
 'coŋ 'ciak 'au'zai. 'kuŋ 'thwən'i 'neu 'ai 'lam'co 'ŋuəi-bo'hap
 ,fai ,bo 'au'zai 'za, 'thi 'ŋuəi 'ei ,xwē'hvn. 'tuŋ' 'thi 'zo'bak
 'bat' dəu ,thoi 'het'suk 'map' ,kuə 'no, 'pauŋ 'zo ,thoi 'koŋ 'map'
 'ŋuəi-bo'hap 'koŋ 'kuə 'au 'sat'vau 'ŋuəi 'zut 'kuk' 'zo 'tu 'coi
 'xoŋ ,kvi 'au ,kuə 'ŋuəi-bo'hap. 'luk' 'ei 'mat'zvi 'bat' dəu
 'lam 'noŋ 'va 'bat' dəu 'coŋ 'mot' 'luk 'ŋuəi-bo'hap 'thai 'noŋ
 ,fai ,kvi 'au'zai 'za, 'vi'vəi' 'zo'bak 'ciu' 'pen' la 'mat'zvi
 ,xwē'hvn 'mip.

Chinese

(Pekingese)

[Unaspirated p, t, k, c, ts are weak and generally = b, d, g, j, dz; when preceded by another word, they are often voiced (= b, d, g, j, dz). f before i and y = ʃ, but in other positions = f. c = tʃ, and its value varies like that of f. ʒ = ʒ². r = ʁ². In ai, iau, a = a-; in other positions a = a- or a. e represents a phoneme comprising sounds varying from ɛ to ɤ; e = ɛ in the sequences ei, ien, but is ɤ-like or ʌ-like when final; ɛŋ = ʌŋ; in en the vowel is more central. o = ɔ. The letter ə is used here with two special values; after s, ts, tsh it has a value of the ʊ-type with some accompanying friction (thus resembling z); after f, c, ch it is accompanied by some friction, and resembles ʒ. sə, tsə, tshə, fə, cə, chə might also be written sz, tsz, tshz, fʒ, cʒ, chʒ. The qualities of vowels vary to some extent with the tones; in particular, opener varieties are generally used with the third tone.

Tones: 'a high level, ˈa high rising, ˌa low rising with lengthened vowel, ˋa high falling. Unstressed syllables are "toneless" (here marked with . or · or ˙ according to their approximate pitches); their precise pitches are immaterial and are adapted to the tones of the adjacent syllables.]

ˌiouːiːxui ,peiːfɛŋ ˈkɛn ˈthaiːiɑŋ ˈceŋːtaiːnar ˈceŋːluen
 ˈfeiːte ,penːfə ˈta; ˈfuəːcəːfuəːcə ˈlaiːle ˌiːke
 ,tsouˈtaurːte, ˈfɛnːfɑŋ ˈtʃuanːcə ˌiːcian ˈxou ˈphauːtsə.
 ˈthaːmˌlia ˈciou ˈfɑŋˌliɑŋ ,xauːle ˈfuə, ˈfei ˈneŋ
 ˈfian ˈciau ˈceːke ,tsouˈtaurːte .pa ˈthaːte ˈphauːtsə
 ˈthuəːleːfiaːlai ˌa, ˈciou ˈsuan ˈfeiːte ,penːfə ˈta.
 ,hau, ,peiːfɛŋ ˈciou ,fəˈchi ˈta ˈcin ˌlai ˌcinˈkua
 ,cinˈkua, ,kheːfə ˈtha ˈkuaːte ˈye ˌliːxai, ˈneːke
 ˈʒɛnːciou .pa ˈphauːtsə ,kuəːte ˈye ˌcin; ˈtau
 ˈmuəˌliaur ,peiːfɛŋ ˈmeiːle ˈfaːtsə, ˈtsəˈxau ˈciou
 ˈsuan ˌle. ˌiːxuer ˈthaiːiɑŋ ˈciou ˈtʃuːlai ˈʒɛːʒɛːte

ʔʰai, ˌne ˌtsouˈtaur.te ˌmaʰfaŋ ˌciou .pa ʰpauˌtsə
 ˌthuoˌle.ʃia.lai. ˌsuo.i ˌpeiˌfəŋ ʰpuˌneŋˌpu ˌcheŋˈʒen
 ˌtauˌti ˌxai ˌfə ˌthai.iaŋ .pi ˌtha ˌpenˌfə ˌta.

Another style of transcription (narrower in some respects).
 [b, d, etc. = ɸ, ɖ, etc. p, t, etc. = ph, th, etc. ə as in English *along*.]
 ˌiou.iˈxui ˌbeiˌfaŋ ˌɡen ˌtai.iaŋ ˌdʒaŋˌdai.naɪ
 ˌdʒaŋˌluən ˌfeiˌda ˌbaŋˌʃɜ ˌda; ˌfuəˌdʒɜˌfuəˌdʒɜ
 ˌaiˌla ˌiˌɡa ˌdʒouˌdauɪˌda, ˌfənˌfaŋ ˌtʃuaŋˌdʒa ˌiˌdʒian
 ˌxou ˌpauˌdʒɜ. Etc.

Chinese

(Cantonese, of Hong Kong)

[Initial p, t, k, ts unaspirated and generally rather weak (often = ɸ, ɖ, ʈ, ʈʂ). Final p, t, k have no plosion. ph, th, kh, tsh strongly aspirated. ts an affricate intermediate between ts and tʃ. A retracted variety of i resembling ɨ is used after s, ts, tsh. The length of a is significant. a final or long = aː; non-final short a is a-like. ə about cardinal. Precise values of other vowels: ɛɾ, əɾ (=v), uɾ, yɾ. ɨ is used to denote a vowel intermediate between i and y. In ɛŋ, əŋ, the ŋ = ŋ-.

Tones: ˈa high falling (with variant high level before p, t, k and when another high tone follows), ˈa high-rising, ˌa mid level, ˌa low falling (with very low level as a common variant), ˌa low rising, ˌa low level (lower than ˌ but higher than the variant of ˌ), ˈa very high level.]

ˌpakˈfuŋ ˌkʊŋˌko ˌjitˈthau, ˌjauˈjatˌpin ˌhaiˌtshyˌlai
 ˌtsaŋˌloŋ ˌkhœy ˌloŋˌko ˌtsiˌtsuŋ, ˌpin ˌjatˌko ˌhai
 ˌkaŋˌkhœŋ, ˌsik ˌtsikˌko ˌtsaŋˌsi, ˌjau ˌjatˌko ˌjan,
 ˌtshynˌtsœk ˌjatˌkin ˌnyn ˌtshœŋˌphou ˌke, ˌhaiˌkoˌtshy
 ˌjatˌtsik ˌkiŋˌkwo. ˌkhœy ˌloŋˌka ˌtsau ˌtshyŋˌjyn
 ˌlapˌjœk, ˌjyˌkwo ˌkoˌko ˌjau ˌpunˌsi, ˌnaŋ ˌsin
 ˌsaiˌtak ˌkoˌko ˌjan, ˌthytˌlat ˌkhœy ˌkoˌkin ˌphou
 ˌke, ˌtsauˌsyn ˌkhœy ˌhai ˌkhœŋ ˌkwo ˌni ˌjatˌko
 ˌlo. ˌpakˈfuŋ ˌkam ˌtsau ˌjuŋ ˌtsœn ˌkhœyˌke ˌlik
 ˌlai ˌtshœy ˌla, ˌsœyˌtsi ˌkhœy ˌjytˌfat ˌtshœyˌtak
 ˌkauˌkwan, ˌkoˌko ˌjan ˌjytˌfat ˌlamˌsat ˌkhœy
 ˌkin ˌphou, ˌwai ˌtsy ˌkhœy ˌke ˌsanˌpə, ˌtsœtˌtsi
 ˌkinˌtak ˌtu ˌhai ˌmˌtsouˌtak ˌlaiˌkeˌlo, ˌpakˈfuŋ ˌtsau
 ˌmˌtsi ˌtsaiˌla. ˌkoˌtsan, ˌkoˌko ˌjitˈthau, ˌtsau
 ˌsaiˌtshœt ˌjitˌhei ˌhou ˌnyn, ˌkoˌko ˌhaŋˌlouˌkeˌjan,
 ˌtsikˌhak ˌtsau ˌtsœŋ ˌkhœy ˌkoˌkin ˌphou ˌthyt
 ˌheu. ˌkamˌjœŋˌne, ˌkoˌko ˌpakˈfuŋ ˌhai ˌkamˌtsy
 ˌjiu ˌtsiuˌjiŋ, ˌwa ˌkoˌko ˌjitˈthau, ˌhai ˌkhœy
 ˌloŋˌko ˌtsiˌtsuŋ, ˌkaŋˌkhœŋ ˌkeˌjeˌlo.

Korean

(of Seoul)

[p, t, c, k unaspirated before vowels; finally or before another consonant these letters represent stops without plosion. ph, th, ch, kh strongly aspirated. p', t', c', k' slightly aspirated (distinct from both p, t, c, k and ph, th, ch, kh). b, d, j, g are only used medially; they belong to the same phonemes as p', t', c', k'; in a broader transcription the letters b, d, j, g could be used to represent these latter sounds. c, j = tʃ, dʒ. s is formed with a narrower air passage than the corresponding aspirated sound sh. Long i:, e:, ɛ:, a:, o:, u: = iɾ:, eɾ:, ɛɾ:, aɾ:, oɾ:, uɾ:. Short i, e, ɛ, a, o, u are somewhat centralised. ø, w = øɾ, wɾ. Vowel length is significant. Stress even.]

p'ukphungwa heppimi nuga himi t'ə she:pago t'athugo isul
ce han naginega duthəum øthurul murupsugo k'ərə watta.
nugudəɲji nagueu øthurul məɲə p'ətkinɯp iga du:l c'uge himi
t'ə she:dago hagiɾo ilchiheɾtta. k'w c'e p'ukphungum himkət
puresuna p'urumjən p'urulsurok nagueunəum øthurul t'andapi
jəmjetta. k'wɾəshə philgəɲ p'ukphungum c'akphahetta. k'w tee
heppimi dəupke nəɾjə cəɲi nagueunəum t'anbak øthurul p'əshetta.
k'wɾə p'ukphungum harirepsi heppimi du:l c'uge t'ə she:dago
c'abəkchi apichi motheɾtta.

Japanese

(colloquial)

[t before i = tɕ, and before u = tɕ. g between vowels is pronounced as non-syllabic ŋ; thus hagesiku would be written narrowly as haŋɕiku. ŋ is syllabic. Finally it is pronounced in various ways indiscriminately, the most usual values being ŋ, ɲ, ũ or ỹ; vowels preceding it are generally nasalised. Before another consonant ŋ has the value of the homorganic nasal, i.e. syllabic m, n, or ŋ according to circumstances. r varies between ɾ, ɹ, l and ɖ. s is ʃ-like before i. h before i = ɕ, and before u = ɸ. z is slightly affricated before i and u, having the values in these cases of weak dʒ and dz. Precise values of vowels: iɾ, eɾ, aɾ, oɾ, uɾ (a variety of ʊ). i and u are often devoiced between breathed consonants. Usage varies with individuals; in this text those devoicings are marked which appear to be most frequently made (see *Le Maître Phonétique*, Oct. 1939, pp. 68-70).]

arutoki, hi to kaze ga tɕikarakurabe o simasita. tabibito no
gaito: o nugaseta ho: ga katɕi to ju: koto ni kimete, mazu kaze
kara hazimemasita. kaze wa, "nani, hitomakuri ni site
misejo:" to, hagesiku hɕkitatemasita. suruto tabibito wa kaze

ga hūkeba hūkühodo gaito: o sikkari to karada ni kuttukemasjta. konḍo wa hi no baṇ ni narimasjta. hi wa kumo no aida kara jasasi: kao o dasjte atataka na hikari o okurimasjta. tabibito wa danḍan joi kokoromoti ni natte, simai ni wa gaito: o nugimasjta. sokode, kaze no make ni narimasjta.

Igbo

(of Umuahia, Southern Nigeria)

[**kp**, **gb** = **kp̣**, **gḅ**, unaspirated. Other plosives, voiced and voiceless, occur with and without aspiration. The aspiration is shown by **h**, thus **kh**, **dh**. **ɟ** = **ɟ̥**; it occurs aspirated (**ɟh**) as well as unaspirated. **t**, **d**, alveolar. **s** is **ʃ**-like. **ɔ** is a very close **o**, and is distinct from both **o** and **u**. Precise values of other vowels: **i**, **e**, **a**, **ɔ̄**, **ō**, **ū**, **ū**.

The essential tones are (1) high level, indicated by **ˉ**, (2) low level, unmarked, (3) a lowered high tone shown by **˘** preceding the syllable. All high tones following **˘** are on a slightly lower level than those preceding, until the end of the sense-group, when fully high tones are generally resumed. The lowerings shown by **˘** have grammatical or other significance. High tones also undergo a certain lowering whenever a low tone precedes; e.g. the last syllable of **nā-abēā** is less high than the first. Lowerings caused in this way likewise continue to the end of the sense-group, after which the normal height of high tones is resumed. These latter lowerings are in the nature of tone assimilations; they have no semantic value, and it is therefore not necessary to mark them in transcriptions. The first **n** of **nnō˘** and the **ŋ** of **ŋkē** are syllabic and have low tone.]

mgbe ɔ̄gɔ̄rɔ̄ na ɔ̄ŋwɔ̄ narɔ̄rɔ̄tā ɔ̄ka ɔ̄ŋē ˘kā ibe jā ikhē, hā ˘āhō ɔ̄tu ɔ̄ŋējhe ka ɔ̄ ti uwē ɔ̄gɔ̄rɔ̄ jā nā-abēā. hā ē˘kwēsī ē˘khē natiti hā na ɔ̄ŋē ˘mērē ka ɔ̄ŋējhe āhō kpūfō ˘uwē jā, ibe jā ga-ekwē na ɔ̄ de ikhē kārēā. ɔ̄gɔ̄rɔ̄ āmalītē fē: fē: fē: nnō˘ ɔ̄ othu ikhē ˘jā ˘hā; ma jā nā-efē ɔ̄ŋējhe āhō nā-ɔ̄jgidhēsī ˘uwē jā ikhē naahō ˘jā. jā ē˘fēkatā hāfō. ɔ̄ŋwɔ̄ ˘ātō, mē: ka ēbē nīlē kpere ɔ̄khō. nō˘tū mgbe āhō ɔ̄ŋējhe āhō ekpūfō ˘uwē ja ŋkē a mere ka ɔ̄gɔ̄rɔ̄ kwērē na ɔ̄ŋwɔ̄ ˘kā jā ikhē.

Yoruba

(of Oyo, Nigeria)

[Every **p** = **kp̣**, but **b** and **gb** (= **gḅ**) are distinguished. **ɟ** = **ɟ̥**. **r** is a single flap. When **ū** is preceded by **g**, as in **ategū**, it has the value **ŋ** accompanied by **u** resonance; the **g** is exploded nasally and not orally. **ā** and **ō** belong to the same phoneme, the latter being used after labial consonants. As, however, the non-nasal **a**

and ə occur as separate phonemes, it seems advisable to show the difference between ǎ and ǝ in phonetic writing. When a nasal consonant is followed by another consonant, it is syllabic and bears a tone. Brackets indicate that a vowel is omitted which would be present in very slow speech.

Tones. ˉ high, ˘ low, ˊ high falling to low, ˋ mid falling to low, ˏ low rising to high, ˎ low rising to mid. ˆ means that the following high tone is rather higher than the one preceding. Unmarked syllables have mid tones.]

atɛgũ olõtũtũ ɛti ɔrũ m̃bā ara: wō jĩḡ nĩ (i)jō kǎ pē, tal ǝ lǎgbāra ju nĩnũ ɛwō mējɛjĩ. bĩ wō ti ñso ɔlōwō, nĩ arĩ-rĩajō kǎ, tĩ ǝ wo ɛwũ otũtũ, ŋkojā, ɛwō mējɛjĩ sĩ pĩnũ pē, enitĩ ǝ bǎ lɛ kōkō mũ kĩ arĩ-rĩajō jĩ bō ɛwũ ara: rɛ kũrō, ɔũ l ǝ lǎgbāra ju enĩkejĩ lo. nĩ atɛgũ bǎ bɛrɛ sĩ ife burũkũburũkũ. jũgbō bĩ ǝ ti ñfē tō, bē: nĩ arĩ-rĩajō jĩ tũbō ŋwē ɛwũ: rɛ mō ara. nĩgbatĩ ǝ sũ atɛgũ, ǝ ju awǎ sĩlɛ. ɔrũ wā: bɛrɛ sĩ irǎ wajĩ o. bĩ ǝ ti rǎ m̃ɔ, bē: nĩ arĩ-rĩajō jǎra bō ɛwũ ara: rɛ kũrō. atɛgũ wā: gbǎ pē ɔrũ lǎgbāra ju ɔũ lo.

Twi (Ashanti)

(of the Gold Coast)

[t, d alveolar. c, ɟ = tɕ, dɕ. r one tap or sometimes fricative. a nearly cardinal.]

ɛhũm ñ ɔqĩā na wō:jĩ ɛɔĩp̃t̃ɛ sē wo m̃ũ ˊhwǎē na ɔ: bē:mā st̃ ñ ɔḡkō à obēˊtĩmĩ ēdĩ kwentufōō bĩ à ɔd̃t̃ kuntutām ǎc̃l̃c̃ĩr̃t̃ ñ hō soo. wosĩ: nō pō sē d̃u obēˊtĩmĩ ǎmā kwentufōō nō ǎpā nt̃ hō, nō, nā ɔñt̃ bēˊmā. ɛnñɛ ɛhoā: ɛhũm d̃t̃ nahōd̃l̃t̃ jĩnā: ɛt̃ɔt̃: sō tui, nānsō ɔm̃ē m̃ũ nō jĩnā: nā kwentufōō nō ñsō ɔkǎ nē kuntutām nō c̃uɔt̃r̃t̃ ñ hō p̃ǎmp̃t̃. ɛf̃eˊɪ ɛhũm h̃ɛ a ēˊpē ˊj̃iē nō, ɔd̃t̃ b̃l̃ārā j̃al̃t̃, na ɔqĩā ñsō b̃esō h̃ɛɪ. ɔfir̃(i) ǎs̃t̃ɛ bo: j̃ir̃ɛj̃ir̃ɛj̃ir̃ē m̃ā: damfō nō hō biā: nō, na ǎp̃ɛ kōrā: na ɔpā: ñ hō. ɛnt̃ɪ ɛhũm p̃uɪ: sō sē ǎmpā, ɔqĩā ñt̃ bēˊmā.

Swahili

(of Zanzibar)

[When not otherwise marked, stress falls on the penultimate of words of more than one syllable. p, t, k not aspirated. Aspirated ph, th, kh also occur in Zanzibar speech; the aspiration is slight, but distinctive. In up-country Swahili the unaspirated sounds are substituted for these. j in the sequence nj (which does not occur in this text) = ɟ; in all other situations j denotes a palatal implosive. Syllabic as well as non-syllabic nasals may occur before plosives. i, e = iɾ, eɾ. a varies between a- and a- (nearly ə). o varies between ɔ- and ɔ-ɪ. u is a very low variety, near to cardinal o.]

upepo ulikuwa ukiḡifana na jua kuwa nani mwepe nguvu kupita mwenziwe, mara akapita msafiri alijekuwa amevaa juḡa. walipatana kuwa atakajemvua juḡa kwanza msafiri ndije mwepe nguvu. upepo ukaanza kuvuma mwifo wa nguvu zake, lakini kila ukizidi kuvuma ndio kwanza msafiri huzidi kuliḡanzia juḡa lake; hata mwifowe upepo ukakhata tamaa. jua likaaanza kupara kwa ukali, haikupita muda mara msafiri alivua juḡa lake na kwa hivyo upepo ukakiri kuwa jua lina nguvu kuliko jeje.

Ganda

[The consonants are laxly articulated. *p*, *t*, *k* slightly aspirated. *t*, *d* alveolar. Voiced plosives are fully voiced. *b* is plosive after *m* and when double; otherwise it = *β*. It has to be distinguished from *w* and from *v* and from *bw* (= *βw*). *r* and *l* denote r-like and l-like sounds; they belong to a single phoneme, *r* being used exclusively after *i* and *e*. *ɟ* denotes a sound between cardinal *ɟ* and *ɕ*. The *g* of *gj* is very advanced, but less so than cardinal *ɟ*. Precise values of vowels: *i*, *e*, *a*, *o*, *u*.

Tones: high (marked ˊ), high-falling (marked ˋ), low (unmarked). The pitch difference between high and low does not as a rule exceed a major third. A high tone following a low tone is only about a semitone higher; and a high tone following ˋ is about a semitone higher than the end of it. Consequently the general pitch level of the sentence gradually descends. A higher level is, or may be, resumed after a pause. A final ˊ is quite low, though not so low as a final unmarked syllable. Before a non-final pause the high and low tones are replaced by a rising tone; for instance, the *i* of *nti* in the text has a rise. ˋ before a non-final pause ends with a slight rise. Vowels preceding a non-final pause are rather long.

All full lengths of vowels are marked in this text. Some vowel lengths are significant, but others are determined by rules. The nasal consonants of *mb*, *nd*, etc., are syllabic initially. After a vowel these nasals are not syllabic, but the vowel (whether in the same word or in a preceding word) is long. Double consonants have to be distinguished from single consonants initially as well as medially. Their first elements are syllabic and bear tones. For instance, the initial *d* of *ddālā* has low tone (involving, therefore, a lowering of the *ā*'s, as compared with the high tones in *ja:musingirā*), while the first *g* in *nāḡḡjā:mū* has high tone (which means that the syllable *gjā*: has the same pitch as *nā*). When a double consonant is voiceless, the tone of the initial part is present subjectively, and its value is shown by the pitch of the next following high tone; thus, the tone of the syllabic *k* in *nāḡkīrīzā* is known to be high, since the pitch of the *kī* is on the same level as that of *nā*.

Bracketed letters denote sounds which are elided in continuous speech. Sometimes their tones are added to those of the initial vowels of the following words (as in *nā:tā:ndīk(ā) ô:kwā:kā*, which stands for *nā:tā:ndīkā ô:kwā:kā*, but is pronounced *nā:tā:ndīkô:kwā:kā*), sometimes they alter following tones in other ways (as in *ddāl(ā) ā:mā:pī*, which stands for *ddālā ā:mā:pī*, but is pronounced *ddālā:mā:pī*), and sometimes they have no effect on following tones (as in *nga:jā:mbadd(ē) o:lugōje*, pronounced *nga:jā:mbaddo:lugōje*.)

lwā:li rūmù, wā:mpewo jalī a:wākānā nē wā:njubā, o:kulāba ku bombi a:sī:ng(ā) ā:mā:pī, o:mutā:mbūzē nājja nga:jā:mbadd(ē) o:lugōj(e) o:lugūmu. bwe bā:mulabā, ne bāgā:mba: ntī, a:nā:sò:k(ā) o:kumwā:mbūl(ā) ô:lūgōjē lwē, nga ja:sī:ng(ā) ā:mā:pī. wā:mpewo nā:tā:ndīk(ā) ô:kukūntā nā:mā:pī gē gonnā, najē gje jakōm(a) o:kukūntā nā:mā:pī, nō:mūtā:mbūzē gje jakōm(a) o:lugōj(e) o:kulwē:pwezā:kō; o:luvappuma wā:mpewo nāggjāmū emtā. a:wo wānjubā nā:tā:ndīk(ā) ô:kwā:kā nā:mā:pī. a:mā:ngū ā:gō, o:mutā:mbūzē nāggjāmū o:lugōje. bwātjō, wā:mpewo nākkīrīzā ntī, wānjuba ja:musī:ngīrā ddāl(ā) ā:mā:pī.

Tswana (Chwana)

(Rolong dialect of Mafeking)

[*p*, *t*, *ts*, etc., generally ejective (= *p'*, *t'*, *ts'*, etc.), but may be simply unaspirated in unemphatic utterance. *tl*, without *h*, is ejective and has a click-like sound. *ph*, *th*, *tsh*, *tlh*, etc., are corresponding aspirated sounds. *t* is alveolar. *j*, a weak palatal plosive, often reduced to *j*. *ts*, *tj*, *tjw*, *kx*, *kxw* are affricates. Nasal consonants followed by another consonant other than *w* are syllabic, and have tones; likewise final *ŋ* is syllabic and has tones. *l* before *i* or *u* = *ɺ* (a *d*-like flap); before other vowels *l* has its ordinary value. *r*, lingual roll. *f* stands for *ɸ*. *j*, *tj*, *tsh*, have spread lips. *w* without a preceding consonant = a short non-syllabic *o* (*ō*). *w* following a consonant letter denotes labialisation of that consonant, e.g. *xw* = *x̣w*. *fw* is a single sound having a peculiar type of lip-rounding involving an articulation by the inside of the lower lip against the upper teeth. Similarly with *tfw*, *tfẉh*. There are nine vowels: *i* (·), *ɪ*, *e*, *ɛ* (·), *a* (·), *ə* (·), *o*, *ɔ*, *u* (·). The distinctions between *ɪ* and *e*, *ɔ* and *o* were not consistently observed by the Bechuana native with whom this text was prepared. Many words, according to him, may be said with either sound or with intermediate sounds. Italic *e* and *o* are written in the cases where these variations appear to be possible. *ē* denotes a very short *e* used as a consonant.

The main features of the tonal system are as follows. *˘* normally

denotes high level pitch, but in penultimate syllables of statements the tone falls, while in final syllables of all types of sentence it has mid value. Unmarked syllables normally have mid pitch, but in penultimate syllables of statements there is a fall from mid to low, while in final syllables of all types of sentence the tone is low. There exists also a falling tone on final syllables (not exemplified in this text); it may be denoted by $\dot{\cdot}$. $\dot{\cdot}$ means that all following syllables in the sentence or sense-group are at a slightly lower pitch than those preceding. Thus, the two high tones in *ikile* are slightly lower than those of *phifō*. These lowerings are semantically important.

Vowels (or syllabic consonants) in the penultimate syllables of statements are long; they are marked here with $\dot{\cdot}$. Sounds similarly placed in questions, commands or interjectional sentences are short.]

phifō $\dot{\cdot}$ *ikile* $\dot{\cdot}$ *ēā* *tsaēā* $\dot{\cdot}$ *kxāṅ* $\dot{\cdot}$ *li* *lētsatsi*, *xore* $\dot{\cdot}$ *ēō* $\dot{\cdot}$ *ā* *thātā* $\dot{\cdot}$ *mō* $\dot{\cdot}$ *xō* *bonē* *bōōbabēli* $\dot{\cdot}$ *kī* *o:fu*. *kifā* $\dot{\cdot}$ *xō* *tlhā* $\dot{\cdot}$ *xā* *motsamāi* $\dot{\cdot}$ *ā* *apēri* *kobo* $\dot{\cdot}$ *ē* $\dot{\cdot}$ *i* $\dot{\cdot}$ *bōthirho*. *phifō* $\dot{\cdot}$ *li* *lētsatsi* $\dot{\cdot}$ *bā* *lumalana* *xore* $\dot{\cdot}$ *ēō* $\dot{\cdot}$ *ā* $\dot{\cdot}$ *kā* *apolaṅ* *motsamāi* *kobo* *pīli* $\dot{\cdot}$ *kī* *enē* $\dot{\cdot}$ *ēō* $\dot{\cdot}$ *ā* *thā:ta*. *phifō* $\dot{\cdot}$ *ēā* *tfwubutla* *kā* *na:tlā*; *irile* *ka* *tfwubutla*, *motsamāi* $\dot{\cdot}$ *a* $\dot{\cdot}$ *finā* $\dot{\cdot}$ *a* *itfwōphēlsela* *kā* *memuno* $\dot{\cdot}$ *ēā* *kobo* $\dot{\cdot}$ *ēā* *xā:xwe*; *kxāhāxarē* $\dot{\cdot}$ *phifō* $\dot{\cdot}$ *ēā* *itlhōbō:xā*. *kifā* *letsatsi* $\dot{\cdot}$ *lē* *tlhā* $\dot{\cdot}$ *bā*, $\dot{\cdot}$ *lē* *li* $\dot{\cdot}$ *lā*, $\dot{\cdot}$ *xō* *nnā* *sethukuthuku*, *motsamāi* $\dot{\cdot}$ *ā* *hā* $\dot{\cdot}$ *ā* *āpola* *kobo*; *jāanā* *phifō* $\dot{\cdot}$ *ēā* *inēē* $\dot{\cdot}$ *lā* *ēāre* *letsatsi* $\dot{\cdot}$ *kī* *enē* $\dot{\cdot}$ *ēō* $\dot{\cdot}$ *ā* *thā:ta*.

Sotho (Sesuto)

(Southern)

[Consonants as in Tswana with the addition of $\dot{\cdot}$ and $\dot{\cdot}$, and with the following modifications. *f* is the common labio-dental. Ordinary *l* occurs occasionally before *i* and *u*, so that the *d*-like *l* must have a special symbol assigned to it; it is represented here by $\dot{\cdot}$. $\dot{\cdot}$ has the value of English *ḡ*. The consonantal $\dot{\cdot}$ is here written *j*. *f*, *fw*, *tj*, *tjw* do not occur. *l* before another *l* is syllabic and bears tones. There are nine vowels with significant function: *i*, *u*, *e*, *ε*, *a*, *o*, *ō*, *u*. *i* = *e*-, *o* = *o*-. Precise value of the other vowels: *i*-, *e*-, *ε*-, *a*-, *o*-, *ō*-, *u*-.

Tone system similar to that of Tswana, except that there is in addition a rise-fall which is used on some penultimate syllables. It is represented here by $\hat{\cdot}$ over the letter. Occasionally a high tone is necessarily slightly higher than a preceding high tone; this is shown by prefixing $\hat{\cdot}$ to the syllable containing the higher tone. Vowels (or syllabic consonants) in the penultimate syllables of statements are rather long.]

mōjā $\dot{\cdot}$ *li* *lētsatsi* $\dot{\cdot}$ *li* *ne* *urī* $\hat{\cdot}$ *dīsa* *ntsē* *dī* *phūlē* $\dot{\cdot}$ *xāṅ* *heri* *nāa* *jāa* $\dot{\cdot}$ *mātla*

kī ofij, ha hē hō 4ā'hā metsamāi 'ā apērē kōbō ē mō'fūthu. mojà
 'It ltsatsi 'tsā dumellana hōri jāa 'tlāa 4ohōdisa metsamāi kōhō
 pth, kī jenā 'jāa 'mātlā. mojà 'wā 4altla hō fōka 'kā matla
 ā ōnā 'kōēfēla, wā tswatwa ō rī ō tsūkutla kōhō jā mōtsamāi,
 tīmpa jenā a 4a a 4hūlela haūfi, a itshōpha kā jona. 4ētēllōg mojà
 'wā tēla. jwāle hā 4aha ltsatsi, mmī 'lā 4aha lī fūthūmētsi. kā
 pulipuli metsamāi a 4ohōla kōbō, mmī 'jā rī hā 'ā ētsa 'jwālō mojà
 'wā tlamfha hō dumela hōri hō hōnā 'bā habedī jāa 'mātlā kī
 ltsatsi.

Xhosa

[b, d, ɖ, ɟ, ʒ, ɣ are generally voiceless, except in mb, nd, etc. p, t, etc., are ejective (= p', t', etc.). ph, th, etc., are aspirated plosives. tʃ, dʒ are affricates. Cardinal e, j occur in the language but are not exemplified in this text. m, n, ŋ with a tone mark or : are syllabic, and m is syllabic before f. Otherwise they are non-syllabic. mb, nd, etc., count as single sounds. When vowels are preceded by b, d, ɖ, ɟ, ʒ, ɣ, v, z, ɣ, or f they are pronounced with "breathy" voice quality. ŋ preceding a click letter means that the click is performed during the ŋ, and that there is no cessation of voice. Bracketed letters denote sounds which are commonly omitted in connected speech.

The tones are indicated broadly. ˉ denotes high, with rising variants, ˊ extra high, ˋ high falling. Unmarked syllables have mid or low tone, with rising and falling variants. The most noteworthy variants depend upon the consonants beginning the syllables. m, n, p, l, r, ʒ, w have the effect of raising the tones; they generally convert the high tone into a high rise. They and f and the voiceless consonants also convert the mid tone into a high fall similar to, though distinct from, ˋ. b, d, ɖ, ɟ, ʒ, ɣ, v, z, ɣ, and f have a lowering effect on the tones; they give to ˉ a mid rising value, to ˋ a low rise-fall value, and to the mid tone a low level value. There are other variations of tone due to the character of adjoining tones and to the position of the syllable in the sentence. For instance, the mid tone tends to be low in final syllables. High tones following a mid tone are not so high as those preceding. There are occasional essential lowerings not determined by a preceding mid tone; these are indicated by ˋ.]

ūmōjā nēla:ɣga bābēphikīsama ōm:p(ɛ) esithi ūnāmānh(a)
 āgaphēzu kwōm:pe. kwēza ūmfiāmhi ē mbath(ɛ) 'īngu:ē(ɔ)
 ēfūdumē:jo. bāvūmēlama ūkūthi, ōjēnā wōkuā:l(ā) ōnōkumē:nz(a)
 ūmfiāmhi ājikhūlūl(ɛ) īngu:bo ja:khe, ɣgōjēnā ōnāmānhā. ūmōjā

wavũthɛ:lɑ ndzɛŋgõkõ ʔna:khõ, kõ:dwa wās(ũ)k(ā) ũm̩fĩāmbi wājā
m̩bɑ:tʰa ŋgɑkũmbi ɪŋgu:ʙõ; wāda wāŋɣɑ:m(a) ũm̩dʒɑ. kɛ lɑ:ŋgɑ
lā phũ:ma lākha:ɲɑ ŋgõkũfu:ʃũ, wāda ũm̩fĩāmbi wājikhũlũ:l(a)
ɪŋgu:ʙõ. kɛ wāvũ:m(a) ũm̩dʒɑ ũkũthi lĩlɑ:ŋgɑ ɛlɔn(ā) ɛl(i)nāmānhɑ.

Afrikaans

[p, t, k unaspirated. t, d are dental before r, otherwise alveolar. Bracketed (t) is omitted in quick speech. l rather dark. r a lingual roll or flap. h = fɪ. The vowels here written e:, ɔ: are really diphthongs starting with very close e-, ɔ- (ɪ, ɒ) and moving towards ə; thus, e:n, sɔ: = almost eən, sɔə or ɪən, sɔʊ. ɛ generally = ɛ-, but = ɛ- when r follows. a short and long = a+. Precise values of other vowels: i-, ɔ-, u+, ɐ-, y-. ə and ɐ are always short. i, u, y are normally short but are long before r in the same syllable. a, ɛ and ɔ occur both long and short in various contexts; thus a is long in bla:s, and ɛ is long in hɑ: (to have). The following diphthongs occur: ɛɪ (= ɛɪ), ɔy, ɔu (= ɔ-u, similar to Southern English ou), aɪ, ɔɪ, ɔi. The first elements of aɪ, ɔɪ, ɔi are long. Initial stressed vowels start with a glottal stop.]

di 'noirdəvənt ɛn di 'sɔn vɑs 'be:səx ɔm tɛ 'stri: ɔr 'vi fən hœlə
di 'stɛrkstɛ ɛs, tu ɛ 'reisəxər dɑr 'ɑnkɔm mɛt ɛ 'vɑrɛm 'mɑntɛl ɔm
ɛm xə'hœl. hœlə bɛ'slœyt tu dɑ(t) di 'ɛn vɑt 'ɛrste di 'reisəxər kɑn
'dʒɛŋ ɔm sɛi 'mɑntɛl ɑf tɛ 'hɑ:l, 'stɛrkər ɑs di 'ɑnər 'ɛm bɛ'skɔn mʊt
'vɔrt. 'tu 'blɑ:s di 'noirdəvənt 'yɾɛlɑŋk fɛr 'ɑl vɑt hɛi 'vɛrt ɛs, mɑr
hu 'mɛr hɛi 'blɑ:s, hu 'dɛxtər hœl di 'reisəxər di 'mɑntɛl 'ɔm ɛm;
ɛn tɛn 'lɑste 'lɑ:t di 'noirdəvənt 'ɑl sɛi 'pɔ:ɾɛŋs 'fɑ:r. 'tu 'skɛin di
'sɔn 'lɛkər 'vɑrm, ɛn 'dɑ:dɫɛk 'trɛk di 'reisəxər sɛi 'mɑntɛl ɔyɾt. ɛn
'sɔ: mʊs di 'noirdəvənt ɛr'kɛn dɑ(t) di 'sɔn di 'stɛrkstɛ fən hœlə 'tve:
vɑs.

PHONETIC SPELLING

Di jutiliti ov di Internafonal Fonetik Alfabet iz not konfaind tu di
aktjual reprezenteifon ov pronensieifon. Di alfabet mei oolson bi
emploid (wið sjutabl konvenfonz) ɑz a jeneral sistem ov spelij for
kərənt pɛrposez and ɑz a translitəreifon sistem. Dis and di folouin
paragraafs ɑr riten in wɛn form ov Ingliʃ fonetik spelij.

In di keis ov sɛm lɑŋgweʒ (ov hwic Spaniʃ and Hindustani ɑr
egzɑmplz) brood transkripfonz ɑr ɑjdentikəl ɔr niirli ɑidentikəl wið
fonetik spelij. Jenerali, hɑuevər, fonetik spelij hɑz tu difər in meni
respekts from transkripfonz ov pronensieifon. In partikjular,
kompromɑiz spelijz ɑr oftɛn niided in ɔrdər tu meik di raitiŋ iizili
leʒibl tu spiikɛrɪz from difərənt lokalitiz. For instans, r hɑz tu bi
riteind in Ingliʃ befor konsonants, ðou Sɛðərn Britiʃ piɪpl du not
saund it; and wɛrdz laik *ekspekt*, *egzɑmpl* hɑv tu bi riten wið ɑn

inifale in akordans wið Norðern pronænsieifon. Laikwaiz wiik formz mæst jenerali bi ignord, sins ði proues ov riidiŋ demaandz ðat wærdz fud not bi spelt in mor ðan wen wei ænles ðeir ar veri kouzent riizonz for admitiŋ mor ðan wen speliŋ. For ði seim riizon eliŋonz and asimileifonz fud az a ruul not bi indikeited in an orðografi. In sæc a langweŋ az Frenc, hweir meni wærdz ar sœseptibl æv "liŋkiŋ", it iz advaizabl tu cuuz ði liŋkt formz az ði beisis for ði orðografik formz. Færðer it iz often konviinjent in an orðografi to denout sœm wærdz bai œnmisteikabl "wærd sainz", sæc az *bi* for ði Ingliŋ vœrb "be" or *der* for ði Ærman definit artikl.

On saikoloŋikal graundz it apiirz advaizabl az a ruul tu juz dœbl lœtœr z denout lœŋ saundz in orðografiz.

Ði folowiŋ ar spesimenz ov Frenc, Ærman and Sinhaliiz (klasikal stail) riten in posibl formz ov Internæsonal Fonetik Speliŋ :—

La biœ e le solœ sœ dispytœt, jakœŋ asyranœt k il etœt lœ plyz fœrt, kœŋt ilz œnt vy œŋ vwajœzœr ki s avœŋœt, œŋvelœpe dœŋz sœŋ mœŋto.

Ainst fœritœn zix nœrtvint unt zœne, veer fœn iœnen baidœn vœol der fœrkœre vœœre, als œin vœnderœr, deer in œinen vœarmœn mantel gehylœt vœœr, des vœœges dœœœr kœœœm.

Uturu hœlœŋœ hœœ ire kœuru vœœœ bœœ sœmpœnnœdœ kœœœ bœœœ kœœrœddœ, unuhœm sœœœhvœk pœrœvœœœœ inœœ mœœœœ lœœœœ vœœœœœœ.

World Orthography

The value of the special letters of the International Phonetic Alphabet in the construction of alphabets for various languages has been recognised by those responsible for the system known as "World Orthography". The World Orthography alphabet is identical with that of the Association Phonétique except that *j* and *y* are taken to have their English consonantal values.¹ World Orthography is now in use for the practical writing of many languages of Africa, including Dinka in the Sudan, and Igbo, Efik, Twi, and Ewe in West Africa. The system is described and exemplified in *The Practical Orthography of African Languages*, published by the Oxford University Press for the International African Institute. The methods of applying World Orthography to languages of India has been described in *The Problem of a National Script for India*, by D. Jones, which is obtainable in India from the Pioneer Press, Lucknow, and in England from Stephen Austin and Sons, Hertford, or from the Department of Phonetics, University College, London, W.C. 1.

¹ The representation of the International Phonetic *y* in World Orthography has not yet been settled, but *q* has been suggested for it. This would seem to be a satisfactory solution, since the sounds represented by the International Phonetic *y* and *q* are not known to occur as separate phonemes in any language.

Les Statuts de l'Association Phonétique Internationale.

1°. Le nom de l'Association est "Association Phonétique Internationale" (en anglais International Phonetic Association; en allemand Weltlautschriftverein).

2°. Le but de l'Association est le progrès des études de Phonétique sous tous les rapports, mais principalement 1° pour rendre plus facile et plus correcte l'acquisition des langues vivantes, et 2° pour arriver à représenter d'une manière à la fois scientifique et pratique les langues non encore écrites ou pour lesquelles existe seulement un mode de représentation défectueux.

L'Association estime qu'en poursuivant ce but, elle contribue sérieusement à nouer des relations cordiales entre les peuples de pays différents.

3°. Le siège social de l'Association est à l'adresse du Secrétaire.

COMPOSITION.

4°. L'Association se compose de membres actifs, de membres adhérents et de membres honoraires.

5°. Pour devenir membre actif ou adhérent, il faut être agréé par le Conseil et payer une cotisation dont le taux est fixé par un règlement intérieur.

6°. Le titre de membre honoraire est donné par une délibération du Conseil à des personnes ayant rendu des services à la phonétique. Les membres honoraires ne payent pas de cotisation.

7°. Le nombre des membres est illimité.

ORGANES DE L'ASSOCIATION.

8°. L'Association est administrée par un Conseil élu par les membres suivant un mode déterminé par un règlement intérieur.

9°. Le Conseil choisit dans son sein un Bureau, chargé d'expédier les affaires courantes.

10°. Vu l'état de dispersion des membres, les délibérations du Conseil sont en général prises par correspondance.—Le Bureau se réunit chaque fois que le besoin s'en fait sentir.

11°. Vu l'état de dispersion des membres, il n'y a pas d'Assemblée générale.

(Statuts approuvés le 1^{er} mars, 1945.)

Règlement intérieur de l'Association Phonétique Internationale.

LE CONSEIL.

Les membres du Conseil, au nombre de 30, sont élus pour deux ans par les membres, au scrutin de liste. Ils doivent tous être membres actifs ou honoraires.

Le Conseil choisit dans son sein un Bureau composé d'un président, deux vice-présidents, un secrétaire et un trésorier. Les titulaires de ces emplois sont toujours rééligibles.

LES MEMBRES.

Tous les membres versent un droit d'entrée de 4 shillings (anglais). Ils reçoivent en échange un certain nombre de publications.

Les membres adhérents versent en outre une cotisation de 8 shillings par an. Ils reçoivent **Le Maître Phonétique** et parfois d'autres publications. Ils peuvent devenir membres à vie en versant 6 livres sterling une fois pour toutes.

Les membres actifs, qui entreprennent de propager les principes de l'Association, versent une cotisation annuelle de 12 shillings. Ils reçoivent deux exemplaires du **Maître Phonétique**, l'un de ces exemplaires étant destiné à la propagande. Ils peuvent devenir membres à vie en versant 9 livres sterling une fois pour toutes.

Tous les membres ont droit de vote pour l'élection du Conseil ; mais les votes des membres actifs comptent double.

(Approuvé 1930.)

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by other members, and after consultations extending over more than two years the first version of the International Phonetic Alphabet was drawn up. It was published in *de fonetik tidskr.*, August, 1888, together with a set of principles regarding its construction and its use. These were as follows :

(1) There should be a separate letter for each distinctive sound ; that is, for each sound which, being used instead of another, in the same language, can change the meaning of a word.

(2) When any sound is found in several languages, the same sign should be used in all. This applies also to very similar shades of sound.

(3) The alphabet should consist as much as possible of the ordinary letters of the roman alphabet, as few new letters as possible being used.

(4) In assigning values to the roman letters, international usage should decide.

(5) The new letters should be suggestive of the sounds they represent, by their resemblance to the old ones.

(6) Diacritic marks should be avoided, being trying for the eyes and troublesome to write.

It will be seen that with the exception of (5) and some special cases coming under (2), those principles still hold good to-day. (In regard to (5) it is now considered that letters should have unmistakable forms, and be as unlike each other as possible.) It will be observed too that (1) is an early statement of what we now call the "phonemic" principle of writing.

In 1888, when the international character of the Association was formally recognised and when the first international alphabet had been designed, it was decided, as from January, 1889 : (1) to adopt French as the official language of the Association ; (2) to change the name of the society to *L'Association Phonétique des Professeurs de Langues Vivantes* ; (3) to change the title of the journal to *Le Maître Phonétique*—the title which it has borne ever since. In 1897 the name of the society was altered once more, and it became known by its present title *L'Association Phonétique Internationale*.

The original International Phonetic Alphabet of 1888 contained quite a number of the special letters used to-day, but it was imperfect in various respects. The Council has accordingly, since 1889, worked unremittingly to remedy defects, improving upon signs which proved unsatisfactory and extending the alphabet to provide for languages which had not received consideration at the outset. The result is that we now have a system which, though doubtless capable of still further improvement, is a very effective instrument

[continued overleaf]

for transcription on international lines, and one which can be used both in "broad" and in "narrow" forms for the phonetic representation of all the principal languages of the world, and as a basis for orthographic reform for all languages needing it.

It is satisfactory to find that the work of the Association, extending as it does over more than sixty years, has met with considerable success. Its alphabet is now used for indicating pronunciation not only in the Association's official publications, but also in numerous dictionaries and textbooks by authors unconnected with the Association in many countries. And even more important, some of the Association's special letters are beginning to find their way into the common orthographies of some languages.¹

The Association considers that by encouraging the use of internationally recognised phonetic symbols for all languages its work contributes seriously to the creation and maintenance of cordial relations between peoples of different countries.

For further particulars concerning the Association application should be made to the Secretary of the International Phonetic Association, Dept. of Phonetics, University College, London, W.C. 1, England.

The Association has issued a number of other publications. Among them are:—

La Phonétique et ses Applications, by Paul Passy. 1s.

La Phonétique appliquée à l'enseignement de la lecture, by Paul Passy. 1s. 6d.

Chart of the International Phonetic Alphabet (1947). 3d.

Differences between Spoken and Written Language, by D. Jones (1948). 1s.

The Aims of Phonetics, by D. Jones (1938). 6d.

The Russian 1-4 Phoneme, by S. Boyanus (1947). 8d.

Fundamentos de Escritura Fonética, by D. Jones and I. Dahl (1944). 2s.

Vowel Resonances, by Sir Richard Paget, Bt. 1s. 6d.

¹ They are officially authorised for several languages of Africa. See *Practical Orthography of African Languages* (published by the Oxford University Press for the International African Institute).